INTERNATIONAL MOTION PICTURE

EXHIBITOR

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IN THREE SECTIONS
THIS IS SECTION THREE

ANNUAL THEATRE CATALOG EDITION

1969

The Annual ***EQUIPMENT ENCYCLOPEDIA and BUYERS' GUIDE*** *. . . as prepared each year by the skilled Editors of the* ***PHYSICAL THEATRE—EXTRA PROFITS*** *Department.*

•

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EDITORIAL FOREWORD

THE INDUSTRY of exhibiting motion pictures in theatres designed for that purpose has been referred to in the past—not unkindly—as the "lively corpse." This is because apostles of doom have been burying it every time a new entertainment medium made the scene, and it simply refuses to stay underground. As this issue of THEATRE CATALOG goes to press, the "corpse" is livelier than ever, and developments in the outfitting and operation of motion picture theatres continue to make exciting news.

We are in an era now of multi and mini-theatres, and the prefixes are not at all contradictory. There was a time when pessimists looked at the disappearance of the marginal urban theatre and predicted that, except for a few roadshow "palaces" in key cities, the theatre industry had had it. They couldn't have been more wrong.

There is action aplenty on the theatre construction scene, and all of it isn't taking place in the suburbs or in giant shopping centers. Advances in automated theatre procedures have opened the doors to theatres in small towns and in areas that could never before support theatres. The equipment industry, the industry's engineers and manufacturers and supply dealers are moving confidently into a future bright with promise because they are tuned into modern needs and answering today's questions with tomorrow's ideas.

Just as modern films are relevant to the lives of modern audiences, so are modern theatres. In addition, let no one confuse modern design with stark simplicity. Today's theatres are beautiful, tasteful places where attendance is a pleasurable experience and where considerable effort goes into creation of an environment conducive to attracting a demanding, increasingly sophisticated audience.

Renovation today is far more than polishing the woodwork and changing seats or screen. It is likely to be the building of two or three or four or more intimate theatres on the site of a former urban theatrical "palace," and thereby creating a complex where filmgoing is given a new and exciting dimension.

Things are happening in the motion picture industry, and they are likely to solidify its preeminent position in the world of entertainment.

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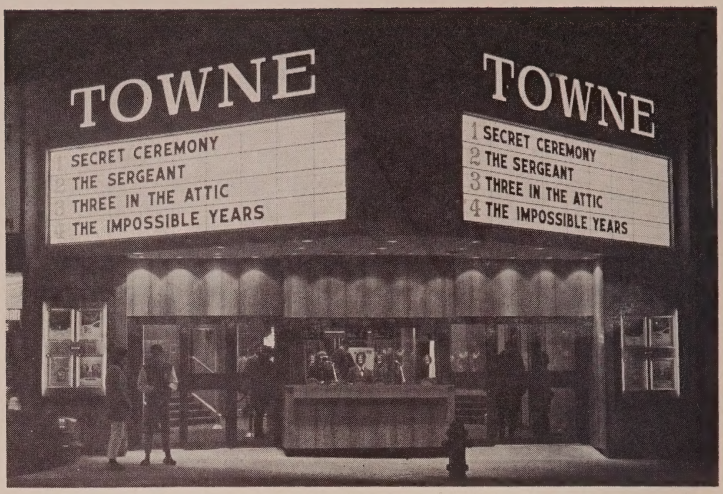
SECTION 3, April 2, 1969. VOL. 81, No. 3

TOWNE COMPLEX

• *Kansas City*

New Foursome Adds Flexibility To Comfort, Luxury



Front of Towne Theatres, Kansas City, Mo., showing four-window boxoffice, V-type marquee, and outside sign panels.

DOWNTOWN Kansas City's great white way carries a new and brighter lustre since the Towne four-theatre complex opened early this year.

The foursome was built and is being operated by Durwood Theatres in what once was the venerable Paramount Theatre. The Main st. site, which long had been dark, once again is illuminated to bring back a warmth to the area and a welcome increase in traffic to the heart of downtown Kansas City.

Building the four theatres was a year-long task which began with gutting the big theatre to the walls. In its place has emerged four new theatres of modern, compact design, two in the former balcony area, two on the main floor. They are believed to be the first over and under foursome in the industry.

The goal from the beginning was to carry out a building project which would result in four ultra deluxe theatres, in keeping with the luxury and comfort of the many other theatres operated by Durwood in downtown Kansas City. That this has been done is evident in the cost figures which soared close to the million dollar mark, according to Stanley H. Durwood, president of the theatre company.

The four new theatres bring to a dozen the number of theatres now owned and operated by Durwood downtown in Kansas City. The Townes are in the same block with the Roxy Theatre, the circuit's first of the present dozen. They operate on the continuous run policy similar to that in effect at the Roxy. The product is first run or subsequent runs of substantial rating, said M. Robert Goodfriend, Durwood general manager.

The outside phase of the project included acid cleaning of the sculptured stone facade of the original building above the first story theatre front. Cleaning revealed an especially attractive design of stone, and this has been floodlighted to add to the outside eye appeal.

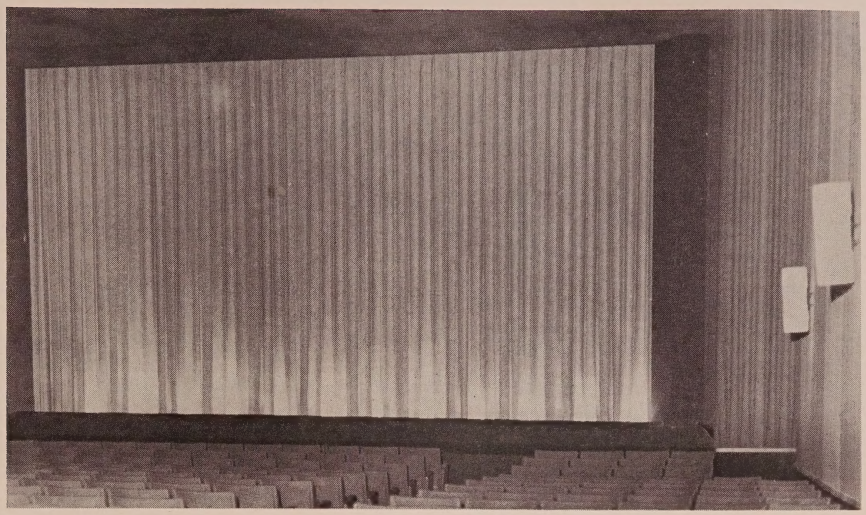
The new theatre front is basically of formica in a brown granite pattern, with a new V-type, four line marquee extending over the sidewalk. Snap-on plastic lettering makes for convenient changing by the theatre staff. A generous flow of light from the soffit floods the sidewalk entrance area.

A four-place boxoffice fronts on the sidewalk, with a p.a. system for talking with patrons at each window. Entrance doors are at the right, exit doors at the left, all being of anodized aluminum in a bronze cast. Large poster frames for current attraction displays are of the same material and color.

Inside, the basic construction task was to extend the original balcony to create two levels, to recast the balcony risers to permit more generous spacing of seat rows, and to reshape the downstairs level to an even keel from its originally cupped contour. This has permitted spacing of seat rows with a minimum of 38 inches upstairs, 40 inches downstairs.

The four theatres are served by two lobbies, one on the main level, one on the upper level,

View of main floor lobby shows mirrored rear wall, stairwell leading to restrooms on lower level, crystal chandelier, and overhead sign panels.



One of the two main floor Towne theatres, looking toward screen and traveler.

and by two concession stands, one in each lobby. The luxury atmosphere is immediately evident on entering the main lobby, with a carpeting of a fleur-de-lis pattern in bittersweet and gold, a mirrored rear wall, and iridescent bittersweet and gold velvet wall treatment.

The gold and bittersweet are basic to the color themes throughout the four theatres, each theatre having individual tones of these basics, or complimentary colors, and each different from the others. These colors, too, are carried out in the chair backs and seats and wall treatments.

The main lobby is dramatically designed as a focal point of the complex by the placing of the full-mirrored wall opposite the entrance. A chandelier of Czechoslovakian design of prismatic crystals adds a sparkling accent to the main lobby, being hung over a rear stairway which leads to lower level restrooms.

The other lobby walls are treated with jewel-tone, a nylon velvet fabric of iridiscent gold and bittersweet, and with panels treated in a striped velvet. The total effect of the richly colored wall coverings, the carpeting, the mirrored wall and chandelier and recessed lighting is to give the patrons a first impression of elegance and luxury.

The main lobby concession counter extends from the box office wall in a somewhat oval shape into the lobby. There are candy displays on two opposite sides, a popcorn dispenser, and a drink dispenser. The floor of the stand is elevated.

The entrance to Towne 2 is at the left of this lobby, to Towne 3 at the right. Towne 2 seats 501, Towne 3 seats 419. The wall treatment is Soundfold, these two theatres being of gold and rust and beige. Seats are gold with fabric seats and plastic backs. All four theatres have wall to wall carpeting, the main floor theatres being in gold.

Each theatre entrance has a two-line electric sign panel over the doorway, again utilizing snap-on letters, and including a small insert panel for posting show times. The main lobby has four of these sign panels, one over the doorway of each main floor theatre, and one over each stairway entrance leading to the upper level theatres.

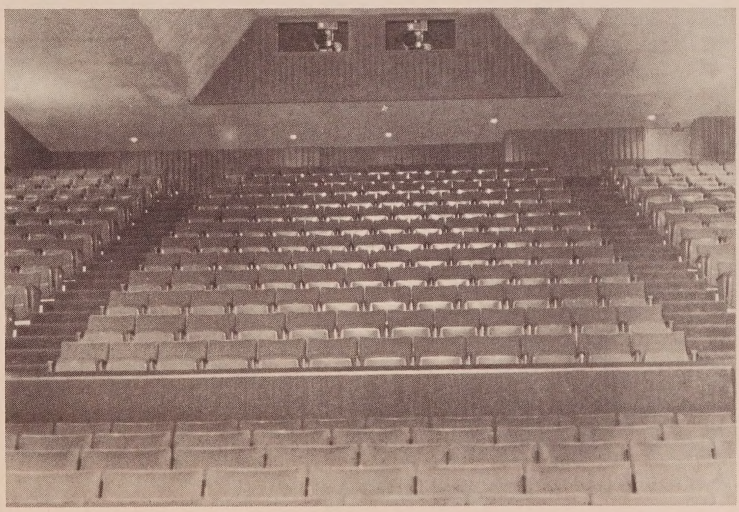
Towne 1 is reached by a stairway at the left of the main lobby, Towne 4 by a stairway at the right. Both stairways lead to a spacious upper level lobby, which includes a second concession stand. It is in the upper lobby that the patron gets his only hint of the former theatre, for stone window arches of the original building are left visible, and contribute to the decor with mirrored panels installed in the arches.

Both upper level theatres are stadium type, utilizing the newly extended balcony floor and the respaced risers for the seating areas. The entrance to Towne 1 is at the left of the upper lobby, Towne 4 at the right. Towne 1 is the largest of the complex, seating 541; Towne 4 seats 450. Chair seats and backs in these theatres, as well as the carpeting, are red. All chairs are American Seating, with contour backs and fold up seats.

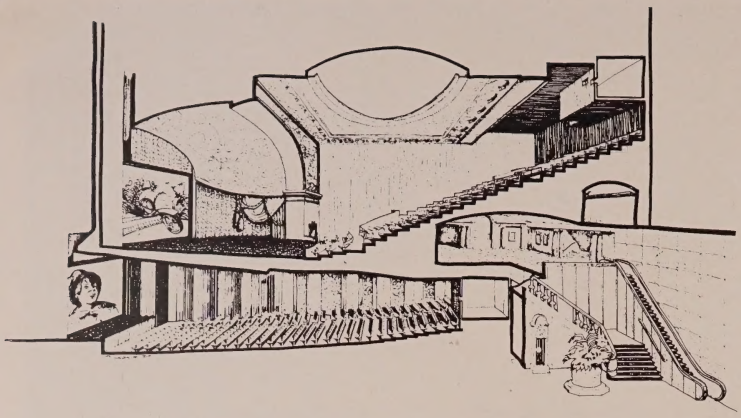
Wall treatment of the upper level theatres also is Soundfold, these being in red, bittersweet and rust. Upper lobby carpeting repeats the fleur-de-lis design and color pattern of the main floor lobby. The upper level concession stand is at the rear center of the lobby, with a rectangular shape and the broad side facing the lobby for ready serving. The selection of items here is the same as that at the lower level.

Specially engineered Cinemechanica projection equipment is installed in all four

(*Continued on page* 44)



View from the screen to booth of balcony-level theatre, Towne 1, a stadium-type theatre and largest of the four houses.



Schematic of Loew's State 1 and 2, New York, two theatres under a single roof, each with its own personality.

Loew's State, N.Y., Twinned

Each Theatre Endowed With Distinct Personality

Front shows off the triangular wrap-around marquee. Spectrumotion, new feature of lighting display, is incorporated behind attraction panels.

LOEW'S retained one of the nation's most imaginative interior designers to conceive the decor for the new Loew's State 1 and 2 on Broadway. He is Ben Mayer, A.R.C.A., of California. Mayer is responsible for the creation of numerous designs for theatres and auditoriums in the far west and southwest. This was his first venture in New York.

For Loew's State 1, Mayer created a new and modern look. This contemporary design is achieved by the introduction of restrained forms and colors. This treatment is what might be called "modern regency"—incorporating modern materials, vinyls, and vertical wood accents.

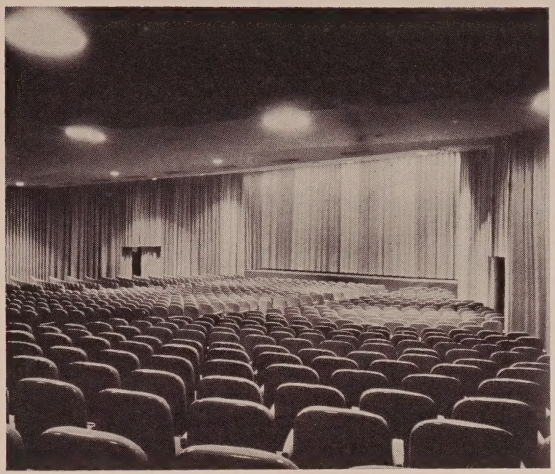
For Loew's State 2, the highly theatrical character of yesterday's theatre was stressed through the introduction of flamboyant color schemes. A special feature is the Capitol Corner, a small area of the lobby devoted to nostalgia, with several mementos of the old Capitol Theatre, including an ancient Carrara marble, Roman well-head; a French rock-crystal chandelier; a bronze railing; and a grandfather's clock.

Thermostatically controlled automatic air-conditioning provides year-round comfort in both Loew's State 1 and Loew's State 2. Important features are the special humidity controls.

To visually connect the two lobbies, Patrick Casey, muralist, of Rochester, N.Y., painted 10 huge oval portraits of famous movie stars, most of whom appeared at Loew's State at one time or another. They are executed in monotones of sepia.

Both theatres have Hurley Super-Glo screens framed in black masking, and they automatically adjust to the aspect ratio of the film being projected. The black framing precludes disturbing reflections. In Loew's State 1, the screen size is $20' \times 48'$, and at Loew's State 2, the size is $22' \times 50'$.

Seats are of the push-back type and are manufactured by the Griggs Seating Company



Auditorium view of Loew's State 1. The theatre is done in contemporary style and is draped in the oranges and browns.

Auditorium view of Loew's State 2, featuring the highly theatrical character of yesterday's theatre and flamboyant colors.

of Belton, Tex. They are extremely spacious, fully upholstered, and covered with a durable fabric. Loew's State 1 is done in an orange fabric and Loew's State 2 in purple.

The rows are spaced to permit passage without disturbance to those already seated; center seats in Loew's State 1 are staggered to permit an unimpeded view of the screen from any location.

A high speed escalator has been installed to whisk patrons up to Loew's State 2.

The specially designed and loomed deep-piled wool carpeting features special patterns to fit in with the decor of both theatres. Loew's State 1 features a multi-colored contemporary extract pattern, while Loew's State 2 features a multi-colored medallion design.

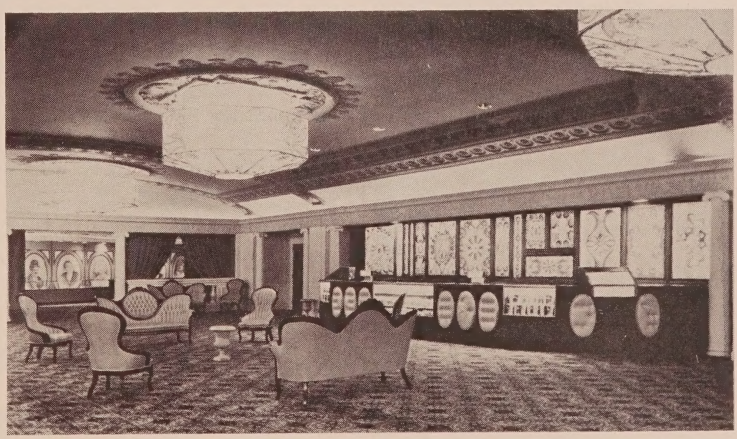
In Loew's State 1, a giant "traveler" curtain extends from the floor to the ceiling and operates automatically. This curtain is striped and carries the orange, pumpkin, and gold from the wall decorations. Loew's State 2 has a giant Austrian curtain made of gold diamondette, a metallic drapery fabric. It also operates automatically.

70/35mm projectors have been installed in both theatres. Loew's State 1 has Norelco equipment, while Loew's State 2 has Century projectors. Ashcraft rectifiers combine with the Super-Corelite lamps to achieve perfection in picture brilliance. Bausch and Lomb Super-Cinephor projection and anamorphic lenses are used. Cine-Focus Film Stabilizers have been incorporated into the projectors. This stabilizer prevents film from buckling and going in and out of focus.

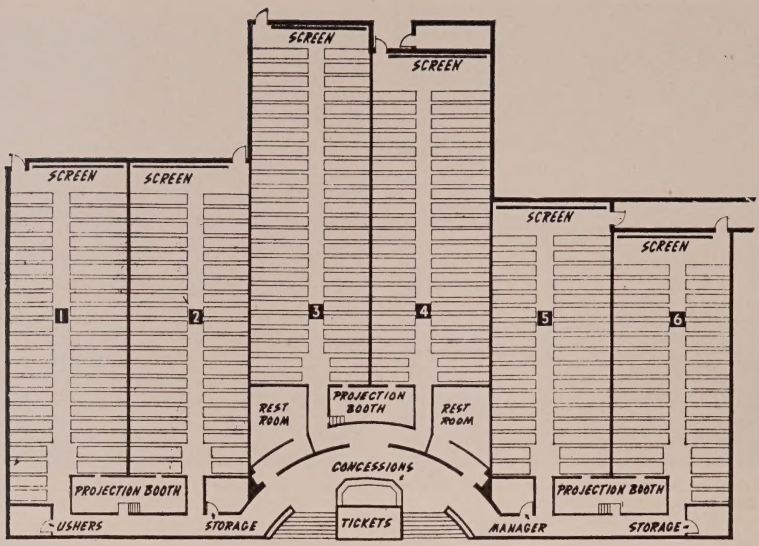
Newest developments in stereophonic sound reproduction have been incorporated into the sound systems at both Loew's State 1 and 2.

The rest rooms are colorfully and tastefully decorated. New, theatrical-type lighting has been installed in the ladies powder rooms. Imaginative color combinations and special lighting effects point up these areas.

View of lobbies of both theatres, showing high speed escalator to Loew's 2.



Upper lobby of Loew's 2, with Tiffany type chandeliers and period furniture. Refreshment stand is unusually large, with multi-colored lighted back-board.



Floor plan of American Royal Cinema's Six West Theatres complex in Omaha, Neb.

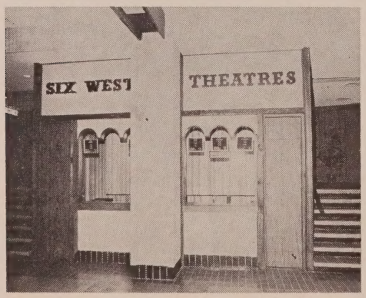
Omaha's Unique Six-Theatre Complex

Compact Theatres All In A Row Provide Film Versatility And Patron Convenience

A NEW COMPLEX of six compact theatres all in a row and all under one roof has to be one of the most unique exhibition centers in the film industry today. American Royal Cinema, formerly Durwood Theatres, opened the Six West Theatres Jan. 29, 1969, on the Boston Mall in the new Westroads Shopping Center, Omaha.

The Omaha sixplex is one more evidence that American Royal Cinema is among the foremost developers of the compact theatre complex today. First it was dual theatres in a variety of concepts in its home town, Kansas City. Then it was a shopping center quartet, the Metro Plaza theatres, clustered around a central lobby.

Then came the Towne Theatres in downtown Kansas City, a foursome with two theatres on the main floor, two theatres on the upper level, all installed in a former giant movie house. Virtually at the same time, the company built the six side by side, each compact, each with deluxe appointments that have steadily characterized Durwood developments.



Six-window boxoffice at mall level, with entrances to lobby at each side.

The basic floor plan of the Six West has the two center theatres set back from the mall, with the lobby and concession stand inserted in this frontal area. The other theatres are reached by hallways, or corridors, at the sides of the central lobby. Each theatre is basically rectangular, with a set of three booths serving the six theatres, two sets of projectors being installed in each booth.

Appropriate to the theme of the Boston mall, the Six West theatres veer toward a New England decor, evident in many applications. It is seen especially in the six foot ships' figureheads flanking each side of the entrance. They were cast by Jo Mead Originals and are mounted on paneling of rough sawn timber to give the lobby a nautical tinge of the New England decor.

The six-window boxoffice is at the mall level, with entrance to the lobby up a short flight of stairs at each side of the boxoffice to the lobby level. The concession stand of semi-circular design is in this main lobby, backed up to the rear of the boxoffice. Entrances to the theatres fan out from the lobby, a corridor at the left, as you walk into the lobby, leading to Theatres 1 and 2. Theatres numbers 3 and 4 in the center of the complex open directly on the lobby, and a corridor at the right leads to numbers 5 and 6.

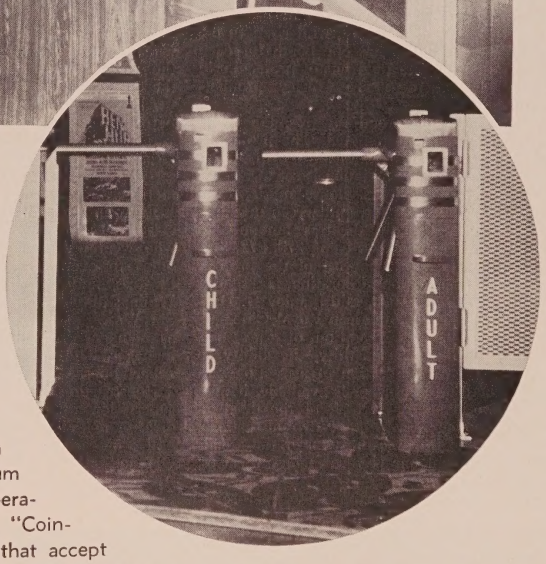
Each theatre has an individual, internally lighted marquee and changeable copy, one-line sign panel over the proper doorway in the lobby. Theatres on the corridors are marked by coach lamps and canopy at each door.

Carpeting in the lobby and hallways and theatre aisle runners is in a tartan plaid of olive, bittersweet, gold. Soundfold wall treatment in each theatre has complimentary color duos, these combinations being avocado and gold, or beige and brown, or bittersweet and gold. These colors are carried out in the chairs, from American Seating, with contour backs and self rising seats with nylon covers.

Each theatre has distinctive wall decor with plaques in a variety of designs, one theatre being sunburst, another being nautical, etc. The screen travelers in each theatre are of oyster white, slub damask, but color of each theatre's traveler is varied by the use of wash lighting. Each traveler operates

(*Continued on page* 10)

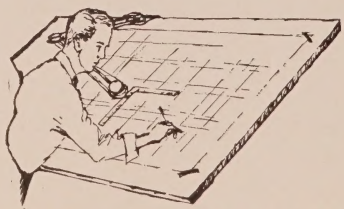
Lobby and concession stand area. Individual theatres are reached by corridors.



PEREY HAS SUCCESSFULLY AUTOMATED THEATRES FOR YEARS

CASHIER TURNSTILE SYSTEM—In this effective yet simple operation, the cashier collects admissions and permits patrons to pass through the Perey Theatre Turnstile for entrance into the theatre. No tickets or Ticket Taker are required. The turnstile automatically registers each admission as the patron passes through, thus giving a positive check against the cashier's receipts. The turnstile is usually furnished with two registers to record children's admissions as well as adults. A child indicator is illuminated to show each child admission that has been registered. This theatre admission system is designed to take a minimum of space. The Perey Theatre Turnstile is of the two passage type, permitting free exit at any time. Illustration in the center is typical of the cashier turnstile system.

TURNSTILE and TOKEN SYSTEM — A modern innovation in theatre admission systems which requires a minimum of employees for operation. Using Perey "Coin-passors," turnstiles that accept admission in the form of metal tokens, Adults, Children and Pass Patrons are automatically permitted to enter the theatre after each has deposited the proper token in the turnstile. Tickets and Ticket Takers are eliminated in this system. The Refreshment Stand Clerk doubles as token cashier during the slower periods. Illustrated above is a typical installation using one turnstile for child admissions and the other for adults.



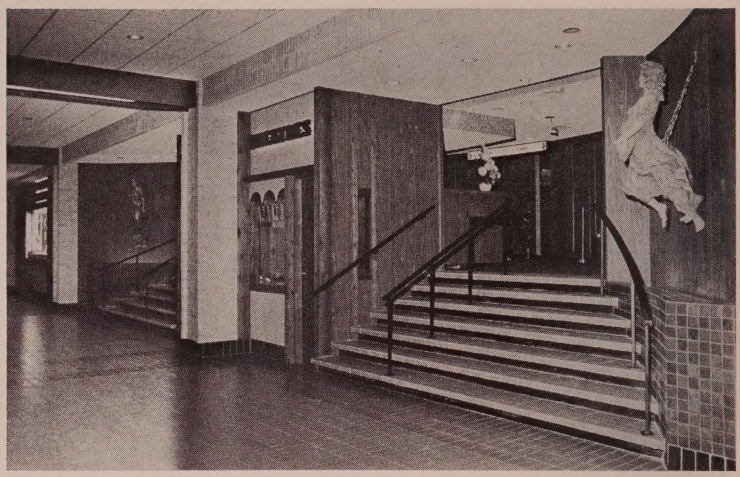
APPLICATION ENGINEERING—Planning an efficient theatre entrance and exit control involves technical problems that must be solved correctly. Perey Application Engineers, with over a half century of experience in the design of turnstile systems, offer their services in the solution of your problem.

PEREY TURNSTILES

106 East 41st Street **New York, N. Y. 10017**

Six-Theatre Complex

(*Continued from page* 8)



Stairway leading to lobby. Ship's head figure at right carries out New England motif of theatre complex.

on a one-way pull and is stacked on one side of the screen. Each theatre has both front and rear exits, some leading to the mall and some leading to parking areas.

Good sight lines were paramount considerations in the basic construction, and this is achieved through proper pitch in the floors in the front of each theatre, with risers in the rear. The floor plan has one booth for each pair of theatres, but dual sets of projectors in each booth. Screens are Hurley products throughout.

As in other Durwood theatres, the booth operation is fully automated. The projectors are custom made Cinemeccanica with Xenon lamp houses. The automation is set to control lobby and house lights, house music, dimmers, traveler, projector, and screen masking.

Seating in the six theatres amounts to 1,590, individual theatres being 279, 272, 319, 218, 229, and 210. The cost of the project, including construction, decorating, and equipment is about $550,000, said Stanley H. Durwood, president of American Royal Cinema.

The key to the operation of the small theatre complex is versatility, the ability to give the patron a selection of attractions. In cases where a blockbuster is available, it may be shown in all, or several, of the theatres. Or the policy may present two attractions, each showing in three theatres, or the schedule may present one picture in four theatres, the other in two.

In instances where the same picture is showing in more than one theatre of the complex, starting times are staggered, thus giving patrons further choice as to just when to go to the theatre. There may be instances when six different attractions may be offered the same week at the complex, and again there is added selection for patrons.

All of these factors make it easier for the patron to attend the theatre, to provide a versatility of exhibition, and that is the essence of the multi-theatre operation, observes M. Robert Goodfriend, ARC general manager, Kansas City.

Early in the project, the man on the scene was James LeRoy, resident area supervisor, who went out from the Kansas City home office to oversee the final readying of the theatres, and to direct the opening weeks. While still under his direct supervision, the Six West theatres now have Carol LaNoue as manager and Joseph Stearns as assistant manager. The theatres are in the district of Albert Boos, whose office is in Kansas City.

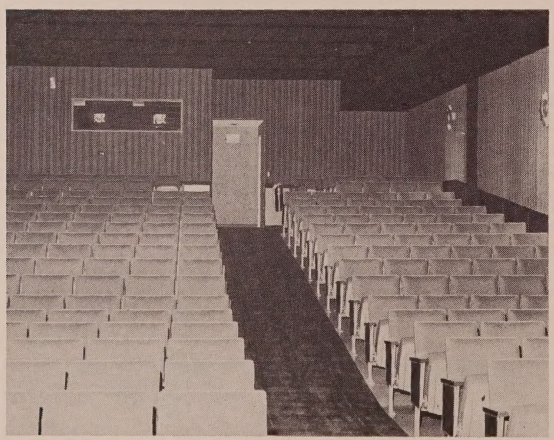
Construction of the theatres was under supervision of Robert J. Schumann, ARC director of design and construction. The general contractor was A. Borchman Sons, Omaha, and the architect was Chris Ramos, A. I. A., Kansas City. Decor is by Hollis Jack, A. I. D., Kansas City.

An interesting factor which Schumann points out is that the air conditioning and heating equipment is placed between the original floor and the theatre floor, which was elevated and sloped to provide the desirable line of sight for the patrons. Placing the equipment in this out-of-the-way location thus preserves the clean outside lines of the shopping center structure, and yet is quickly accessible for maintenance purposes.

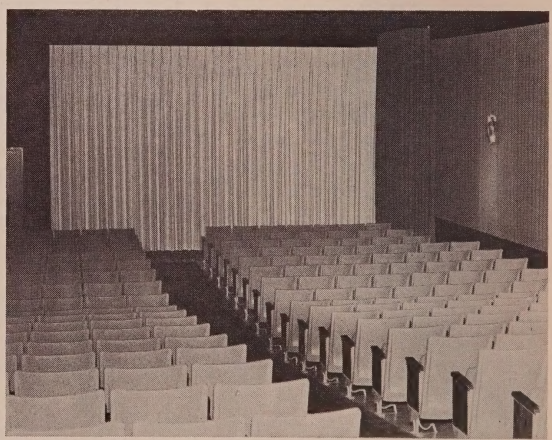
The Six West theatres opened with "Candy" as the attraction in four theatres and "Shalako" playing in two theatres. Generally, there will be at least four attractions among the six theatres, Goodfriend said.

The twilight hour when tickets are sold at reduced prices for adults is in effect in the Omaha theatres, as in other Durwood theatres. Generally, this hour is from 5 to 6 p.m., but may be varied with starting times of the theatres. The reduction in price usually is half, but this also may be varied, depending on the attraction.

The Six West theatres are the ultimate in versatility of operation for the exhibitor, in entertainment selection for the patron. Multi-theatre projects are increasing throughout exhibition, but credit for the first sixplex goes to ARC. Others already are under construction, or on the drawing board.



Typical complex auditorium looking to rear. Booth at left serves two theatres situated side by side.



Auditorium view looking to screen. Traveler is stacked at right. The circuit has other complexes on drawing board.

The seat that should win an "Oscar."

Here is one of the theater's long-run performers. Heywood-Wakefield's AIRFLO rocking chair is so luxuriously comfortable, it makes customers come back again and again.

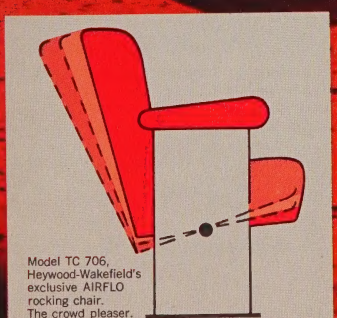
Who can resist deep-cushioned seats with 16 coil construction, perfectly padded spring-cushion backs, and soft foam cushioned arms?

Add the exclusive AIRFLO rocking chair, the only chair with genuine free-flowing rocking action to retain the correct seat-to-back ratio for each customer—regardless of changes in weight or position.

Then discover what the finest seating available will do for your box office.

HEYWOOD-WAKEFIELD HW EST 1826

Menominee, Michigan



Model TC 706, Heywood-Wakefield's exclusive AIRFLO rocking chair. The crowd pleaser.

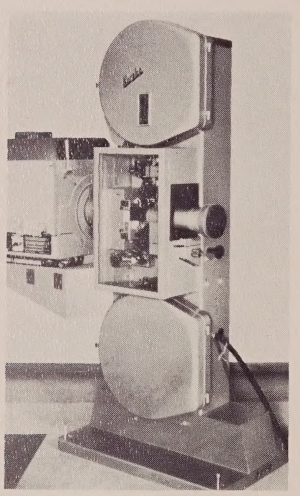
Developments In Projection And Sound

Recent Advances On A Variety Of Film Equipment Fronts Indicate Continuing Technical Progress

NORELCO'S DP-75

Designed to make high quality 70mm projection an economical reality for a greater number of theatres, the Norelco Universal DP-75 projector is described as a remarkably engineered unit that combines excellent projection and sound performance with maximum simplicity in operation and maintenance.

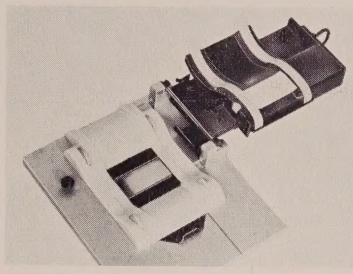
The Norelco Universal DP-75 projector was developed as the successor to the Academy Award winning Norelco AAII model. The DP-75 is available in several versions. One model, the EL4075/12, provides optimum flexibility for projecting 70mm magnetic, 35-mm magnetic and 35mm optical sound prints, and is particularly adaptable to present and future developments in remote or automatic control of projection equipment.



Norelco DP-75 Projector

From an operating standpoint, the DP-75 facilitates fast conversion from 70 to 35mm. The projectionist, without using tools, need only change the film gate unit, four pressure shoes, two shaft magazine extensions and the lens. When used with the Norelco OMA-6 sound system, the DP-75 makes correct sound reproduction an automation age actuality because it automatically selects the mode of reproduction, ranging from 35mm optical to six channel 70mm magnetic. This combination provides simultaneous changeover of both picture and sound by the operation of a single push button.

Contributing to the DP-75's operating ease and efficiency, as well as its projection quality, are a number of advances in design. Alignment and picture steadiness, for example, are provided by solid column construction. Gear wheels are kept to a minimum, and the entire drive mechanism is encased in a relatively small oil filled housing. Heat flutter is prevented by a unique innovation in gate construction. Quality projection of old and new prints is assured by the use of Delrin running surfaces, a synthetic to which emulsion residues do not adhere. In addition, the DP-75 offers lateral film guidance through the use of two pairs of ceramic discs above and below the aperture. All guide rollers and sprockets, except the intermittent sprocket, have flanges for both 35 and 70mm films so that even badly damaged prints are guided safely through the projector.



DP-75 film gate uses Delrin running surfaces.

Since all parts of the drive mechanism have been manufactured to an extremely high degree of precision, servicing of the new DP-75 is a simple matter. A technician or projectionist, using ordinary wrenches and screw drivers, can easily service the projector and replace parts without any need for refinishing, polishing, or adjustment. Maintenance is also exceptionally easy, as a result of the well-spaced layout of parts, detachable pad, and film gate.

The new film gate design, which overcomes buckling through an ingenious device that pushes the film edges into one plane at the aperture, combined with the accuracy of the intermittent mechanism and sprocket, assures a sharp, stable picture. In addition, advances in sound engineering are incorporated in the DP-75. For example, the optical sound head features a solar cell mounted inside the sound drum. The solar cell contributes higher sensitivity, as well as excellent frequency response with a low noise level.

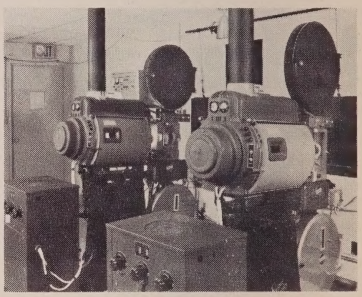
To ensure maximum film protection, all sprockets, guide rollers, and rotating sound drums touch the film only on the outside of the image and optical sound track. Moreover, the rollers are deeply profiled to eliminate any possibility of scratches on the image or sound track. There is also a device for stopping the projector should the film break or when the film has been improperly attached to the takeup reel. This is extremely important with automatic or remotely controlled equipment.

Motor control switches and changeover switches are grouped on a small panel on the front wall of the projection room. Each projector has its own panel. All other controls on the projector are easily arranged for operation. Any type of lamphouse may be mounted on the lamp bracket. Its height can be varied for correct level of the optical axis as indicated on a gauge plate, attached to the projector column, without the use of auxiliary parts. Once the lamphouse has been correctly positioned with alignment tools, it can be moved back and forth, removed and reinstalled without the need for alignment tools.

Because of the DP-75's simplicity of design, installation time and expense are greatly reduced. Above all, the comparatively lower cost of this versatile projector, as well as its ease of operation, make 70mm projection an immediate and practical consideration for a much larger number of theatres.

NTS' PEC 1000

ACCORDING TO Art Baldwin, vice-president of National Theatre Supply Company, Paramus, N.J., prominent exhibitors and forward-looking theatre circuits are reporting increasing success with National Theatre Supply's PEC 1000 automation equipment for programmed control of motion picture theatre projection.



National Theatre Supply's PEC-1000 automation equipment provides programmed control of motion picture theatre projection. The equipment is in operation in a growing list of theatres and provides considerable savings in labor costs.

In a speech delivered to the Theatre Owners of New England at their mid-winter showmanship meeting in Boston, he reported that "over 5,000 hours and 5,000 changeovers with precision and without any reported difficulties have been clocked since the initial PEC 1000 prototype installation went into operation last June at the Mall Theatre, Jackson, Miss.

"Today," he pointed out, "Projection Electronic Control (PEC 1000) is in operation at a growing list of theatres including the Malco Theatre, Tupelo, Miss.; the Arcade Theatres in Baltimore, Md., and Owensboro, Ky.; the Southwest Twin Drive-In, Memphis; and Associated Theatre's Cinema I and Cinema II at State College, Pa."

Citing "the primary saving in labor cost" as the major influence governing the growing interest in remote control programmed projection, he stated that "with PEC 1000, a projectionist can be upgraded, since he doesn't have to spend all his time in the projection room.

(*Continued on page* 14)

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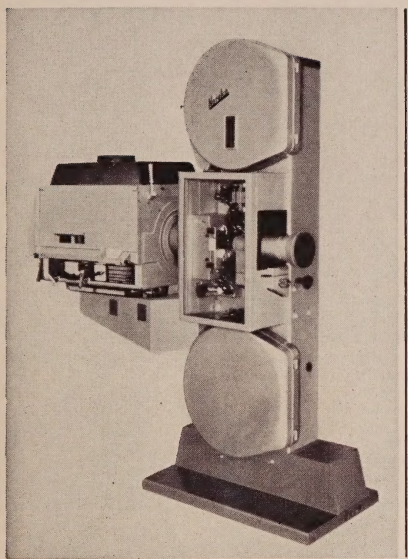
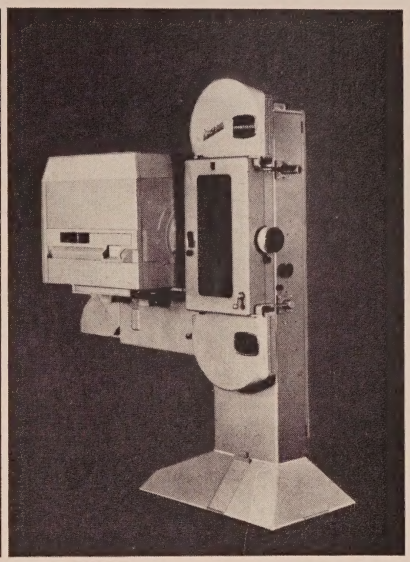
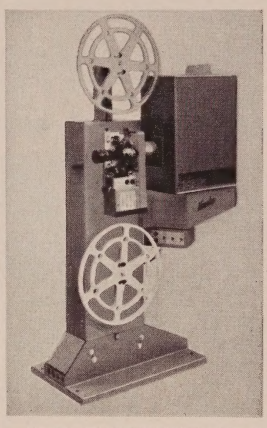
The industry's greatest line-up of advanced projection and sound equipment



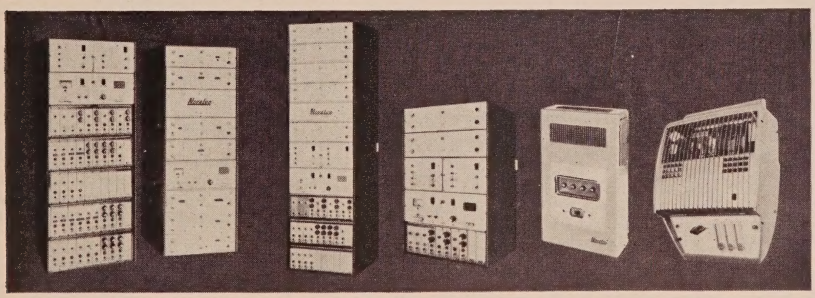
70/35 UNIVERSAL DP-75 PROJECTOR makes quality 70/35mm projection practical for most theatres. This successor to the famous Norelco Academy Award winning AAII 70/35mm projector has many innovations, yet is lower in cost than other high quality projectors. It's particularly adaptable to remote control and automatic programming. Easy to install, operate and maintain.



FP-20 35mm PROJECTOR A tried, trusted and well-proven precision-engineered projector that incorporates advanced features for maximum dependability, simplicity, economy and ease of operation.



FP-16 PROFESSIONAL 16mm PROJECTOR for theatres and auditoriums. Ruggedly built to exceptionally high standards of performance and reliability. Available with customized Xenon lamphouse and power supply up to 1600 watts. Also available in a portable version for use with incandescent, G.E. Marc 300 or Xenon light sources.



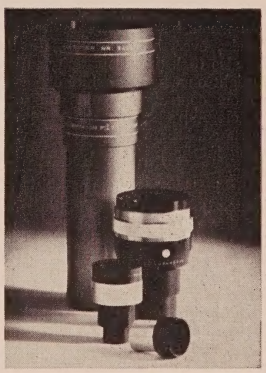
OMA-6 SOUND SYSTEM All-transistor system. Six individually adjustable channels. Compatible with all sound tracks from optical 35mm to magnetic 70mm.

OMA-4 All-transistor system for 35mm, 4-track magnetic or optical sound tracks. Accommodates up to 3 non-sync. sound sources.

O-3 All-transistor system for 35mm optical sound. Accommodates 3 projectors and up to 3 non-sync. sources.

M-2 Combines transistor pre-amplifier and 20 watt tube power amplifier for 2 optical projectors and 2 non-sync. sources.

K-2 Inexpensive, high-quality, tube-type 20 watt amplifier. Inputs for 2 optical projectors and 2 non-sync. sources. Can be desk or wall mounted.



NORELCO PROJECTION LENSES BY ISCO No finer lenses made for sharpness, uniformity, contrast and true color. Complete range of focal lengths and speeds. T-Kiptagon for 70mm projection. Super Kiptar and Kiptar for 35mm projection. Kiptar Anamorphotic for Cinemascope. High speed lenses for 16mm.

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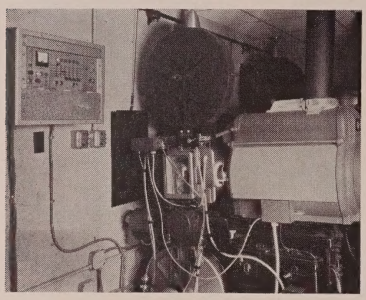
Projection & Sound

(Continued)

He can perform other duties that eliminate partially, or entirely, other personnel, such as doorman, usher, maintenance man, concession salesman, assistant manager, or even manager, depending on his capability. In this way, an otherwise marginal house can be made into a profitable operation."

Baldwin, who is in charge of development of automation equipment for National Theatre Supply Company, went on to point out that, "Another reason to automate is the belief by some exhibitors that a perfect performance will result. In other words, one changeover an hour by automation instead of three an hour by hand operation. There's no real opportunity for goofing off while the automation does it automatically. Certain exhibitors are interested in the perfect show, and they feel this is better obtained from automation than from manual operations.



Projection room of new Cinema I Theatre, State College, Pa., recently equipped by National Theatre Supply. Shown are Simplex XL projectors with automation sensing and power modules mounted between upper magazines and mechanisms. Strong Xenon lamps and power supplies are used with this PEC 1000 automation equipment.

"Still another reason to automate is the safety feature provided in the PEC 1000 system which has a 'Fail Safe' device. If the film breaks, everything is automatically shut off." He also took the opportunity to set the record straight on what an exhibitor can expect from remote controlled motion picture projection. "A close-up study of the PEC 1000 reveals," he stated, "that it takes care of virtually everything in the projection room that has to be done.

"It ignites the Xenon or carbon arc lamphouse. It starts the soundhead motor. It lifts the fire shutter. If dims out the auditorium lights. It opens the front curtain. It changes screen masking to proper ratio. It changes over to Projector 2 to repeat the same cycle of Xenon or carbon arc auto strike, starting the sound-head motor, lifting the dowser, etc., as it shuts off Projector 1. It raises the auditorium lights and closes the front curtain after the completion of the show.

"Furthermore, it can all be programmed in advance by the electronic heart of PEC 1000—the Programmer Control Cabinet. This is the command post that does all these things.

"Fundamentally, the PEC 1000 Programmer Control Cabinet has six pre-set position switches that can program one show completely and, where needed, even up to two complete shows. This can be accomplished by the operator merely switching positions on the control cabinet.

"For ease and economy of installation, the system is nearly all plug in—no great maze of electrical wiring is needed. Only 15 connections on a terminal strip are required, and there's a minimum of wiring—mostly low voltage 24 volt cable. It takes about one-half day to install the whole thing. Previous electrical-contact sensing systems required much more wiring and connections and took much longer to install.

"For ease of operation, there are no parts to be replaced as in a projector. This is the new Module concept—a dynamic change. PEC 1000 has five basic modules, any one of which can be easily removed, sent to the factory, repaired and returned in short order for a nominal flat fee per module.

"The PEC 1000 changeover sensing tape applied to the film is only one-half inch long and one-quarter inch wide. Nothing touches the film as it does in some of the other systems—there's no need for constant cleaning. It's positive. It doesn't miss a changeover."

In answer to recent inquiries as to whether existing projectors can be easily automated, Baldwin made it clear that, "Automation will not make poorly operating equipment work any better. In fact, it is preferable to automate with better equipment so a projectionist doesn't have to be standing there to make adjustments required on inferior equipment."

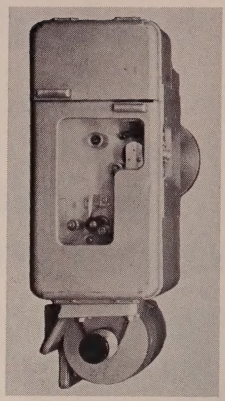
Covering the matter of costs, Baldwin stated, "Current cost of National Theatre Supply's PEC 1000 lists at approximately $3,750. Also needed are a few support items like 6000 foot magazines, 24 inch reels and an automatic rewind—unless they are available from the old 3D days." He pointed out, "Most existing arc lamps cannot be automated unless they have automatic arc gap positioners. This means adding another $5,000 to $6,000 for new Xenon or Carbon Arc lamps and rectifiers that can be automated. Total cost of the entire system and necessary items would thus be in the neighborhood of about $10,000. Exhibitors who have already automated figure that the labor cost saving alone will pay for it in three to six years, if not less."

BALLANTYNE'S MODEL VII

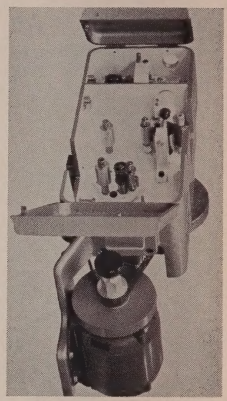
Ballantyne Instruments and Electronics, Inc. —division of Ogden Corporation—has produced a new soundhead, the Model VII. Its design incorporates the latest technical advances in sound transmission for theatres. The new Model VII is roomy, easy to thread, easy to service, and completely belt-driven. It is the only soundhead manufactured with a pre-focused optical system, replaceable in seconds, without the use of meters or focus-azimuth film and is designed to be compatible with any American-made projector, including 70/35mm. Other important features include an exciter lamp that tilts out for easy accessibility and quick change and is adjustable both horizontally and vertically. Wow and flutter are eliminated by the tight loop operation of the Model VII.

The new Ballantyne soundhead is adaptable to solar cell, F.E.T. photo transistor, or any solid state pick-up. It features a newly designed double acting oil damping device, mounting blocks for automation sensitizers, and positive adjustment on pad rollers. Optional pre-amp will operate with existing power amplifiers.

The Model VII is versatile in design. It can be used with 70/35mm American-made projectors as well as standard 35mm. Projector alignment is simplified by the elimination of obsolete drive gears. The soundhead accepts magazines from 2,000 to 6,000 feet and is available for 50 or 60 cycle.



BALLANTYNE MODEL VII



MODEL VII OPEN VIEW

Quality, simplicity and long life are built into the Model VII. The mechanism exceeds all standards for flutter and wow. It features silent belt drives and has sealed ball bearings requiring no lubrication. Tension adjustment of the timing belt is simplified and the soundhead has a new and exclusive inching knob and motor drive assembly. Added protection is provided by a sensitizer that turns off the motor should the film break.

Ballantyne is seeking several patents in connection with this new and unique soundhead.

NORELCO'S 16mm EL 5100

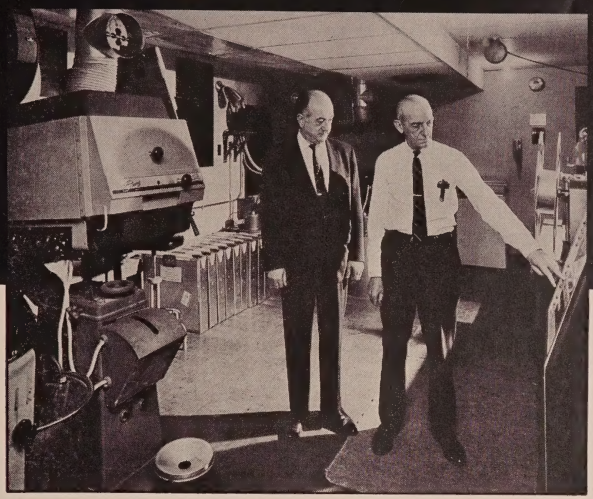
A NEW, portable 16 mm motion picture sound projector has been introduced by the North American Philips Company, Inc., under its Norelco trademark. Known as Model EL 5100, the new projector provides high standards of performance, versatility, and reliability.

Designed and equipped for professional as well as institutional use, the EL 5100 is ideal for large auditoriums, preview rooms, schools, churches, or any installation requiring excellence in picture and sound quality, as well as long life and dependable operation.

The projector is available with two light sources. In the EL 5100 series, a special low voltage incandescent lamp with built-in reflector and condenser will provide up to 450 lumens to the screen. The ML 5100 "Marklite" projector uses the G.E. Marc 300 system

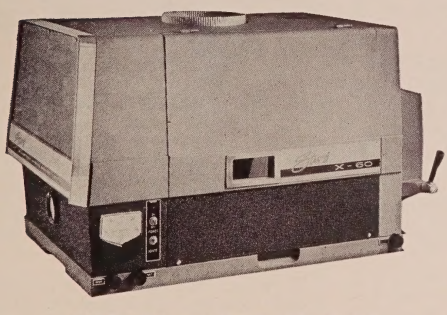
(Continued on page 16)

ONLY *Strong* OFFERS THE EXHIBITOR A *CHOICE* OF BOTH XENON AND CARBON ARC LIGHT SOURCES!



L'Enfant Theatre, Washington, D.C.
An automated booth with FUTURA II Carbon Arc Lamps

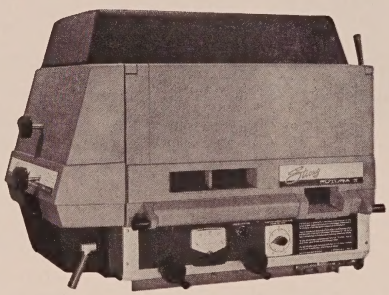
Strong Electric, the only manufacturer of both carbon and Xenon projection lamps, has traditionally offered all that is new in projection lamps and all that has been proven dependable and worthy of the consideration of progressive exhibitors. There is a type and model of Strong lamp best suited for any type of screen of any size.



THE NEW STRONG X-60

IS THE ONLY XENON LAMP WHICH DELIVERS SUFFICIENT LIGHT TO ADEQUATELY FILL LARGEST SCREENS

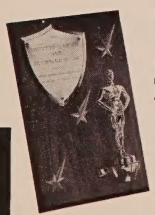
Strong also offers four lower wattage Xenon lamps. All have a built-in strike feature and are ideal for use where theatre booth automation is adopted.



STRONG FUTURA ARC LAMPS

FOR TOP LIGHT OUTPUT FOR LARGEST INDOOR SCREENS AND DRIVE-IN SCREENS

The Strong Futura II, equipped with automatic crater positioning is ideal for use with automated presentation systems. Listed with Underwriters Laboratories.



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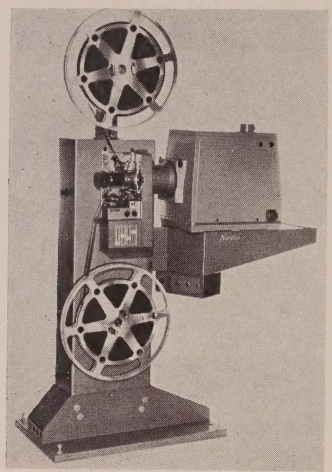
Projection & Sound

(Continued)

employing a tungsten arc in a halogen atmosphere within a quartz envelope mounted in a dichroic reflector. Screen brightness gains of 2.5 to 4 times are possible with this system.

This high luminosity is aided by the projector's new disc-shaped shutter, with efficiency of 72 per cent, and a Norelco high-speed projection lens by Isco. Picture quality and steadiness are enhanced by a newly developed "grooved disc" mechanism with a 12-tooth intermittent sprocket that always engages five perforations. A curved running plate and Delrin running surfaces that are impervious to the deposit of wax, dirt, and emulsion add to the smoothness of operation.



Norelco FP-16 theatre and auditorium 16mm projector for permanent installations.

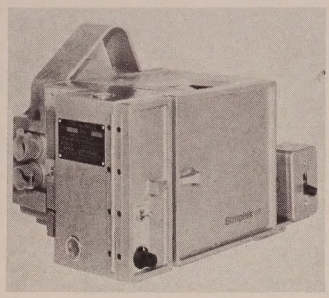
An entirely transistorized amplification system contributes to the excellent sound reproduction of these projectors. High fidelity sound is furthered by such features as a rotary sound drum with pressure roller, an amplifier with minimal distortion and noise levels, separate treble and bass controls for matching reproduction to film sound tracks and auditorium acoustics, etc.

From a practical standpoint, the new EL 5100 and ML 5100 offer remarkable ease of operation and maintenance. They are versatile performers which can run in forward and reverse directions. They also can reproduce optical sound tracks with emulsion on both standard and non-standard sides of film stock without loss of quality. Both magnetic reproduction and recording are possible.

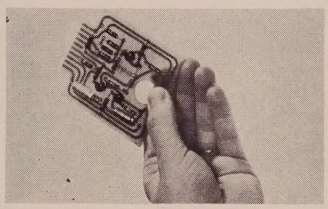
In addition to the new Norelco EL 5100 and ML 5100 series, the Model FP-16 professional theatre and auditorium projector is offered. This projector is designed for permanent installations, such as in theatres, large auditoriums, or for tv use. The driving and film propulsion mechanism is identical with the 5100 series. This projector is built with a floor mounted column and has a changeover dowser and an adjustable lamphouse bracket. It is available with Norelco customized Xenon lamphouse up to 1600 watts capacity and a power supply.

NTS SIMPLEX 35 SOUND

A NEW MOTION PICTURE optical sound system offering the latest developments in electronic circuitry has been introduced by National Theatre Supply Co. Called the Simplex 35 Sound System, it was designed for high fidelity sound reproduction in any motion picture theatre with up to 2,500 seats, while providing reliable service and simplified maintenance.



The new Simplex 35 sound head uses a geared belt drive in place of gears for a smooth, quiet operation that requires no oiling. System changeover and volume control are both built in, and conveniently mounted directly on the sound mechanism. Among the other features of the new sound head are easier, roomier threading; solar cell pick-up; bracket-mounted exciter lamp for split-second replacement; solid sound drum flywheel; individual sound head balancing; oilproof optical system; direct film scanning to eliminate all mirrors or reflectors.



One of the outstanding features of the Simplex 35 Sound System is its solid-state preamplifier, a self-contained modular unit assembled as a single, printed circuit board. It simply plugs into the lower compartment of the sound head for quick replacement. The same pre-amplifier is used for both sound head and non-sync circuits, providing a standby unit for film operation. The compact, all-transistor circuitry eliminates installation wiring and front wall cabinets.

Power amplifiers for the new Simplex 35 Sound System are contained in a compact, wall-mounted cabinet with modern styling. The system cabinet will accommodate two power amplifiers, either tube or transistor, and comes pre-wired with terminal strip connections for simplified installation. A choice of three Altec Lansing commercial amplifiers is offered: 40 watt or 80 watt tube, or 50 watt transistor. For sound monitoring, the Simplex 35 uses a high quality 8" PM speaker in an acoustically engineered, wall-mounted cabinet; a monitor amplifier is built in to provide any desired level of output. The compactly designed exciter lamp power supply is a self-contained unit which also is wall mounted. It provides continuous DC operation with a safety switch for emergency AC operation.

STRONG'S XENON X-60

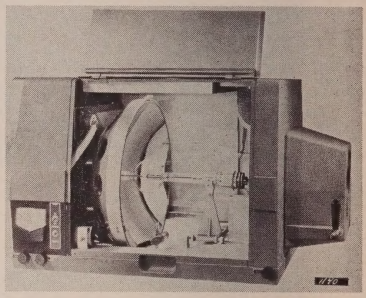
Arthur J. Hatch, president of the Strong Electric Corporation, calls the Strong X-60, their newly designed Xenon bulb-type projection lamp "an important milestone in providing moving picture projection lighting."

Projectionists who saw the X-60 commented on the rugged build of the lamp and the fact that it is capable of filling the largest screen.

Harold Plumadore, project engineer for Strong, notes that the X-60 is the first Xenon lamp to utilize all United States-built components and to be built specifically for the use of Xenon.

The principle of horizontal bulb mounting which is used requires no auxiliary reflector. The increase in usable screen light can be attributed to the simplified optical system resulting from this arrangement.

The X-60, operated at approximately 5000 watts, has been shown to deliver as much light on the screen as any 13.6mm rotating positive carbon arc lamphouse. It is designed to accommodate 60 per cent higher wattage Xenon



Strong X-60, Xenon projection lamp.

bulbs without lamphouse modifications should screen lighting equipment increase in the future.

Cost of operation of the X-60 is claimed to be nearly the same as that of carbon arc lamphouses projecting the same amount of light. The life of the 6,000 watt bulb, warranted on a prorata basis for 1000 hours, should be extended considerably when operated at the recommended 5000 watts.

The heart of the optical system is a special 18-inch diameter Tufcold reflector. With no change in color-of-field, it permits focusing, defocusing, or varying light intensities by simply adjusting the control knob.

A built-in automatic strike mechanism is a new feature of all Strong Xenon lamphouses. Along with Strong's Futura II carbon arc models equipped with automatic crater positioning, the exhibitors can choose between the carbon arc or Xenon arc for use on any size screen where theatre booth automation is of interest.

CENTURY DEVELOPMENTS

THE YEAR 1968 has seen some startling improvements in an industry that was ready to give up the ghost 15 years ago, says Larry Davee, president of Century Projector Corp.

This past year has produced many new developments having a very positive effect upon theatre audiences in winning back "lost" customers.

Some of these improvements are being sold

(Continued on page 18)

Our sales offices are where you are. From coast-to-coast and border-to-border. And every branch is backed by multi-million dollar parts and servicing facilities.

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(Continued)

under trade names such as Ultravision, which could not possibly have reached the theatre without the technical assistance of the several manufacturers involved. As a matter of fact such far reaching improvements would be impossible without the assistance of theatre groups. Ultravision seems to have paved the way toward improved motion picture quality.

We at Century Projector Corp. are honored that our recent developments such as Cine-Focus are contributing to better looking pictures by controlling the film during the projection cycle, thereby eliminating film flutter, and in-and-out focus. This allows the full use of the depth of focus of the projection lenses to improve picture charity.

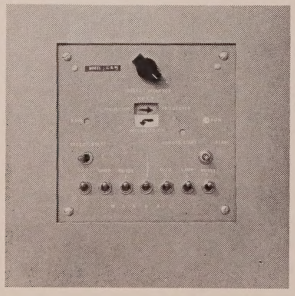
Improvements in solid state optical sound pick-ups, together with higher power solid state amplification, have made the use of solid state devices secure in the motion picture industry. History is now being written, proving the reliability, freedom from service problems, and improved quality that can be expected from 100 per cent solid state equipment. The use of solid state devices has now become commonplace in many applications in television, the space programs, as well as in motion picture equipment.

An interesting, most recent development involving solid state circuits is a Century safety device. This device will shut off the projector whenever, for any reason, no film is reaching the lower magazine. There are no moving parts to this safety device, no electrical contacts, no centrifugal contacts, no rollers, no sprockets, and nothing touches the film.

Some who have used the device call it "The Mystery Box" and this is not misnomenclature. The Century "Magazine Safety Control" (MSC) can be installed on any "standard" lower magazine (35mm or 70mm). It is self-contained and requires no auxiliary panels for complete safety control. As soon as there is a break in the film or no film going into the lower magazine, the projector will automatically stop, and the arc lamps will turn off.

The projector cannot be started until the safety device is reset, similar to resetting an overload device or circuit breaker on an electric motor. The difference, of course, is that the Century Safety Control operates on a non-load condition instead of an overload.

An interesting application of this new safety control is to automatically stop a motion picture projector when the tail end of the film runs into the lower magazine while the projectionist may be performing other duties in the booth.



Century projection booth and theatre automatic control.

Automatic control of a projection booth and the theatre has been considerably improved. It is felt that the Century method of controlling these functions is now as reliable as the equipment it controls. Because only one activating tab is required for complete control of the booth and the theatre, there is little chance of failure, mixing up the sequence of operation, etc.

With the Century Automatic Control, a complete two reel show can safely be run without direct personal supervision. The addition of the Century Safety Control to a "standard" projector insures complete shut-down in case of film breakage. This device does not require an "automation" system, but it can be used with one.

It seems, therefore, that the future of the motion picture industry looks very bright indeed. It can be expected that the improvements now available will enhance the entertainment value of motion pictures to an extent that sex and violence will give way to beauty, quality, and artistic enjoyment—which should be the goal of every theatre.

ASHCRAFT CORE-LITE LAMPS

C. S. "BUD" ASHCRAFT, JR., president of The C. S. Ashcraft Mfg. Co., Inc., recently said that their factory had not had a Super Core-Lite, a Core-Lite 135 or a Core-Lite 110 carbon arc lamp for stock inventory in the past six years. He also said that this same healthy manufacturing position applies to their 12 Phase High Reactance Heavy Duty Rectifiers. "In fact," he commented, "we have firm orders for equipment we have not started to manufacture. Yet with this log-jam of business, we can, with cooperation within our dealer organization, meet most any emergency or opening date."

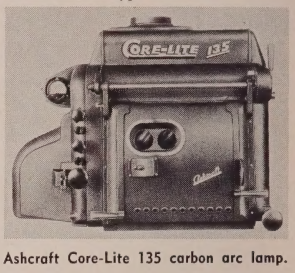
In detailing some of the reasons for the appeal of the Ashcraft Core-Lite line of carbon arc lamps, Ashcraft said that the Core-Lite 135, like the Super Core-Lite, is a true 35/70mm. Arc Lamp. The patented Core-Lite system of projection arc lamp optics makes possible the use of a single Ashcraft 18 inch front surface cold type reflector for either projection process by a slight repositioning of the positive carbon, which requires only a few seconds.

The Core-Lite 135 is recommended for small to medium size drive-in theatres with screens up to 100 feet in width and indoor theatres with screens up to fifty-five feet in width. The current burning range of the Core-Lite 135 is 115 to 135 amperes. The Super Core-Lite is recommended for drive-in and indoor theatres with the largest screens. The current burning range for the Super Core-Lite is 130 to 165 amperes. Generally, the light gain or reflective characteristics of the screen can determine the type of lamp to be recommended. The Super Core-Lite is particularly adapted to D-150 or three panel Cinerama process and, according to the manufacturers, has been widely used in such specialized installations all over the world.

In discussing the carbon trim with the manufacturers of the lamps using the Core-Lite system of projection arc lamp optics, the same positive and negative carbons are used throughout the entire current burning range of 115/135 amperes in the CORE-LITE 135 and 165 amperes in the Super Core-Lite. This trim is the inexpensive standard 13.6mm × 18 inch high intensity positive (L-0112 or 552-09 or equal) and 7/16 inch by nine inch special copper coated negative (L-1132 or 559-C or equal).

Carbon economy in either arc lamp, according to the manufacturer, is an attractive feature. For example, with the Super Core-Lite burning at 150/155 amperes, three or four reels of running time can be expected from a single 13.6mm × 18 inch positive carbon. The Core-Lite 135 burning at 130/135 amperes is equally impressive in economy. The positive carbon burning rate rate is approximately 2¾ inches per 20 minute reel or 8¼ inches of carbon per one hour of operation.

The ventilating system of the Super Core-Lite is the result of extensive research in the field of heat radiation and efficient removal of harmful heat, carbon gases, and ash. It has a built-in power intake and exhaust system which provides more than 225 CFM of fresh air circulating through the lamp and over the front and rear surfaces of the reflector and around the cast aluminum reflector holder to remove the excess heat filtering though the front surface cold type reflector.



Ashcraft Core-Lite 135 carbon arc lamp.

The Core-Lite 135 is equipped with a separate blower for cooling the reflector and to remove dust and carbon particles from the reflector surfaces. An adequate booth and arc lamp ventilating system is specified and recommended for use with the Core-Lite 135 Arc Lamp.

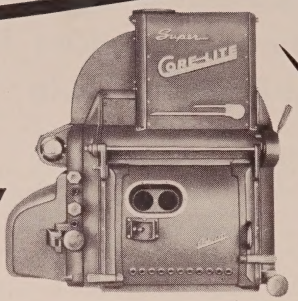
Ashcraft further said that in addition to the screen lighting capabilities of the Core-Lite line of carbon arc projection lamps, there are many other features: A low 25 degree angle negative carbon holder mechanism which operates at extremely low ac voltage; complete negative feeding mechanism isolated in an air-cooled compartment in the rear of the lamphouse; ball, roller and needle bearings at 29 points of friction; only seven gears and three indestructible chains drive positive and negative carbon feeding mechanisms, negative feed controlled by separate synchronous motor and not by DC arc voltage; magnetic field control of tailflame stabilizes arc to burn without "wiggle"; generous use of heat dissipating aluminum castings; and many other useful features.

Ashcraft 12 phase High Reactance Selenium Rectifiers are recommended for use with either lamp—the S1712R for the Super Core-Lite and S-1412 for the Core-Lite 135. Low current arc striking taps or arc striking current minimizers are not required with Ashcraft High Reactance Selenium Rectifiers to prevent carbon splitting or reflector damage. Expensive arc switches are no longer necessary since relay starting switches are standard equipment with the S-1712R, S-1412, and S-1212 Rectifiers.

In commenting on the Ashcraft line of 12 phase High Reactance Heavy Duty Rectifiers, Ashcraft said, "The transformer was designed by our company and is constructed entirely in our factory. Our transformers are wound with heat resistant glass covered wire, and all insulation is impregnated with glass—unaffected by heat, moisture, or age. Ripple content is held to one per cent through 12 phase, 720 pulsations per second electrical characteristics. Our rectifiers are guaranteed unconditionally for three full years when used within the prescribed voltage and current limits. This guarantee covers the complete rectifier with the exception of the relay starting switch."

Ashcraft

Super Core-Lite 35/70



18" F.S.C. REFLECTOR 135-165 AMPS CORE-LITE OPTICAL SYSTEM U.S.PAT. NO. 3,308,715

STANDARD 13.6 MM POSITIVE CARBON PRODUCES MAXIMUM LIGHT AT LOWEST OPERATING COST PER HOUR!

THE SAFEST, MOST DEPENDABLE, MOST ECONOMICAL SOURCE OF CONSTANT NON-DETERIORATING SCREEN LIGHT EVER DEVELOPED!

No Screen Lighting Equipment Ever Developed Can Equal The Ashcraft Super Core-Lite Carbon Arc Projection Lamp For Total White Light Output— Screen Light Distribution—Balanced Screen Light For Best Color Projection!*

NOBODY but NOBODY has proved us wrong!!!

Approved by

UNDERWRITERS LABORATORIES, INC. FOR SAFETY OF PERSONNEL AND PROPERTY!

**Operating with Ashcraft 18" Front Surface Cold Reflector*

SOLD EVERYWHERE IN THE UNITED STATES BY ALL ASHCRAFT AUTHORIZED THEATRE SUPPLY DEALERS

C. S. ASHCRAFT MANUFACTURING CO., INC.

TESMA

36-32 THIRTY-EIGHTH STREET, LONG ISLAND CITY, NEW YORK

NAAMAN'S D-I

• *Claymont, Del.*

Air Conditioning, Heaters Featured at Budco's New Year-Round Drive-In

BUDCO QUALITY THEATRES, headquartered in Doylestown, Pa., opened the Naaman Drive-In Theatre last year in Claymont, Del. New highway construction and favorable location make it the most accessible drive-in in the Wilmington area.

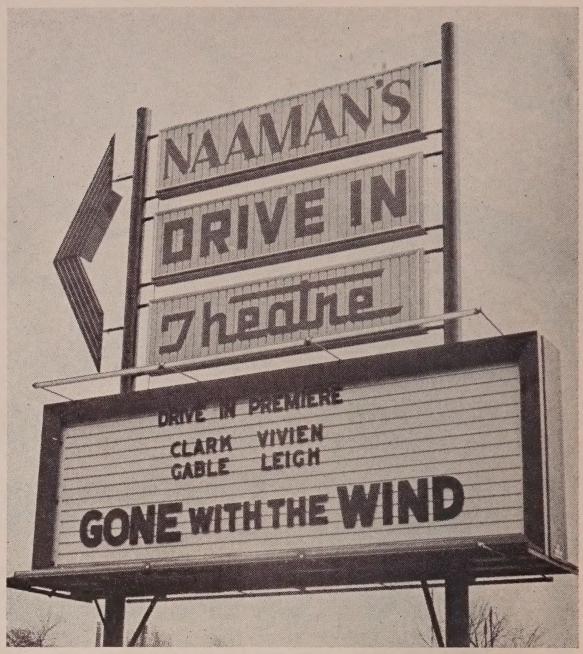
Budco's third outdoor theatre in the Wilmington area, the Naaman features electric in-car air conditioning for maximum summer comfort. It is the only theatre in the Delaware Valley to be so equipped.

The 800-car theatre also features the latest in projection and sound equipment with a giant 120 foot screen, a double lane self service cafeteria, and electric in-car heaters.

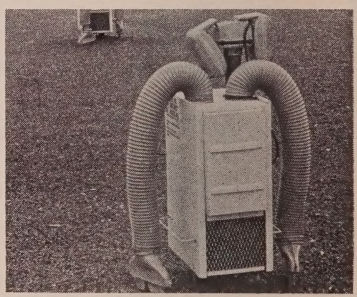
The same wiring (208 volts) serves the air conditioning and in-car heaters, which are incorporated in the same unit attached to the speaker post. A simple switch set by the theatre prescribes whether the heating unit or air conditioning unit will be in use.

The air conditioning unit controls the temperature with a reduction of up to 20 degrees under optimum conditions. The heating unit is set for 1500 watts to serve both cars, supplying 750 watts per car.

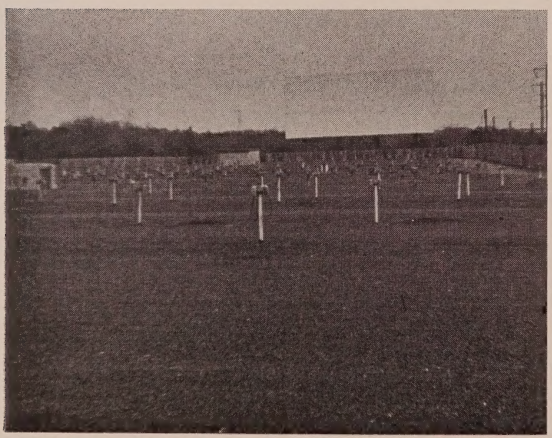
The heating and air conditioning system is a single package manufactured by the Park-Aire Corporation of Hollywood, Fla.



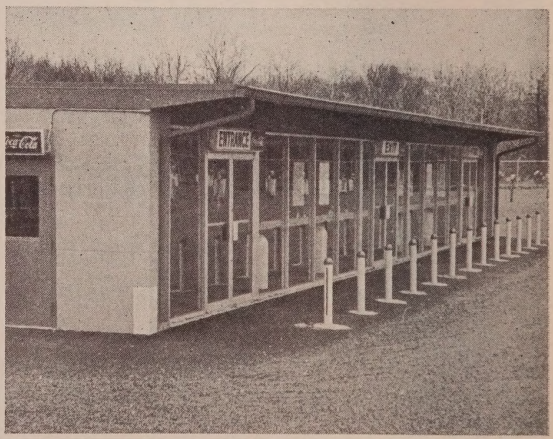
The prominent roadside sign at entrance displays feature attraction on two sides.



The combination electric heater, air-conditioning unit is a single package.



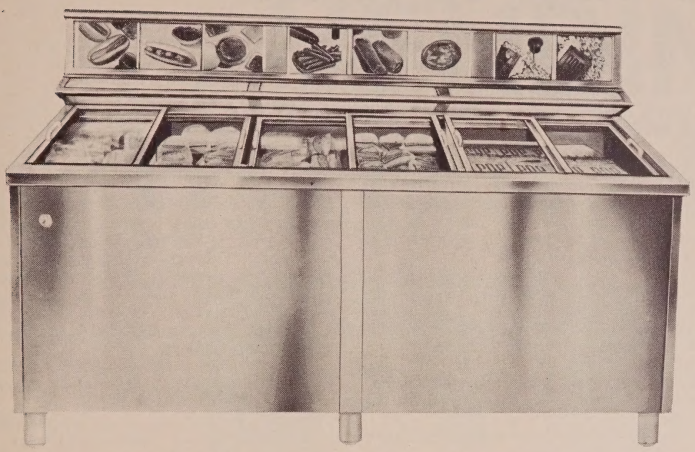
The 120 ft. screen pictured from right rear of theatre, with concession at left and projection booth closer to screen.



The concession stand features a double lane self-service cafeteria and cashier system.

Why do you make more food profits with . . .

Vittle Vendor



Vittle Vendor V-90. All stainless steel hot food dispenser. Each compartment is individually-controlled. Sliding shatter-proof glass doors hold heat, provide full display of foods in illuminated interior. Back-lighted transparencies merchandise foods. Menu and price ticket channel on superstructure.

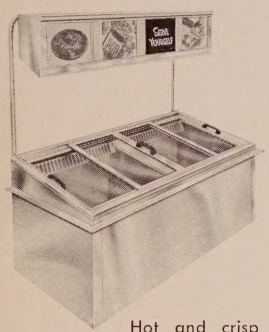
Simple. You can offer a greater variety of foods—from tempting hot sandwiches to popcorn—served at just right temperatures.

You can move more people quicker, because all foods are pre-cooked and pre-wrapped for self service. And when customers serve themselves, they spend more and you save labor costs.

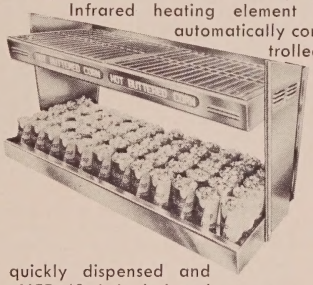
Why not take a look at Vittle Vendors? The V-90 model has two moist sections for hot dogs, hamburgers, chicken, other foods requiring heat and moisture, and a dry section for crispy foods—shrimp rolls, french fries, pizzas. There's plenty of space for stocking foods. Each section holds 8 stainless steel storage pans. 16 pans are supplied as standard equipment.

If you prefer drop-in counter units, you can get the VCW-36 with two moist sections, and the VCD-48 with two dry compartments. For the ever-popular hot boxed popcorn, hot buttered corn and pizza, you'll want Vittle Vendor overhead warmers with illuminated product display and eye-catching merchandising sign.

Write for Catalog V-1 for the whole story.

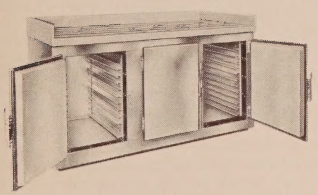


Vittle Vendor overhead warmer has removable wire grate on top for extra storage and display. Dazzling sign illuminates product display. Infrared heating element is automatically controlled.



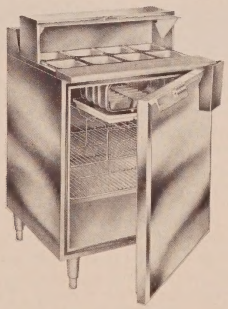
Hot and crisp foods are quickly dispensed and restocked from the top of the VCD-48. It is designed for easy drop-in counter installation.

COMPACT SPACE SAVERS FOR BUSY DRIVE-INS



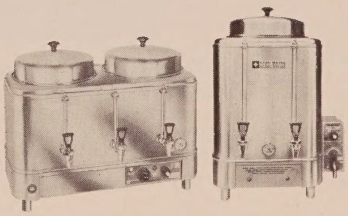
Work Table Above Refrigerator Below

Save floor space, add convenience. Star Metal's refrigerated base units provide complete flexibility in preparing and storing foods. Shelves, tray slides and roll-out accessories. Get Catalog WA-6-S.



Small Unit — Large Capacity

Polar Compact sandwich, salad, refrigerated Units solve space problems inside and out. 6 cu. ft. capacity in 27" x 27½" floor area. Ideal for fast food service operations. Write for Catalog PC-2.



Fine Coffee — Easily Made

Starbrew coffee urns add extra profits. Electric and gas units available. Catalogs available.

STAR METAL CORPORATION
TRENTON AVE. & ANN ST.
PHILADELPHIA, PENNA. 19134

Effective Design—No Accident

From Name In Front To Color On Walls, Patrons Respond To Visual Excitement

The following address was delivered at a recent national industry convention. It discusses an important area too little understood by many but vital in today's challenging competition for the public's leisure attention.

By BEN MAYER, A.R.C.A.

IF THE WHOLE WORLD is a stage, the sets are getting increasingly more exciting. From the telephone booth to the sports arena, from the soft drink cup to the cigarette machine, hardly anything built, manufactured or assembled today, can long afford to ignore public taste.

The same visual sense, which thrills at the sight of a pretty face or a dramatic sunset, is challenged daily throughout our environment. Everywhere we go, our eyes are beckoned, bombarded or offended. Color, form and scale combine to prompt or to invite us, to soothe or excite, and to motivate our actions and impulses.

The color-coordinated kitchen is here to stay and we take it for granted that the dishwasher will work, as advertised, that the car will run well, and the cinema show exciting pictures. But the visual appearance of an appliance or an automobile can affect its sales. The design of the theatre can determine its place in the neighborhood or its status in the fact of competition.

There is a general misconception about design, its cost and its value. The purpose of the designer is not always to create elegant interiors or products, but rather to achieve by design the most suitable mood for an environment, the best form or color climate for a given product or interior.

By design—not by accident.

Undue elegance can be self defeating, where it is aimed at a mass public. The purpose and function of the end product or service must be studied by the designer, to achieve best results.

Purpose, almost always, addresses itself to the increasing of sales. Function relates to utility and maintenance. By deliberate design, greater revenues are sought, while at the same time reducing costs. Such practical considerations rarely fall in line with the pre-conceived notions which the public has about designers.

Unlike the interior decorator, who specializes in residential work and will spend days to find the right accessory for Mrs. Parkinson's living room, the designer in the commercial field fills a totally different role.

Apart from the aesthetic considerations which he must bring to every assignment, he must be a technician, knowledgeable in a variety of fields, which can range from acoustics to lighting.

He must be able to visualize a complex interior from a set of blueprints and must be able to place himself in a two-dimensional set of plans.

A designer for theatres must be conversant with all that is new in the market place that could conceivably relate to theatre design. New finishes and wall coverings, new floor materials or carpet fibers, chair styles, light fixtures, paints, etc., to name but a few.

Ideally, interior designers should work closely with owners and architects from the very beginning. Most architects have worked with interior designers and know that their finish schedules are given special attention and thought by professionals, who bear in mind the total picture, starting with the exterior signing and ending with the selection of the formica for the ticket counter.

The following are the areas which deserve design attention for a total project:

1. The selection of a name for a theatre, its interpretation in graphic form, for maximum legibility and impact.

2. Exploitation of this logotype or theme throughout. This includes the signing of the house, the selection of typography for everything from the rest room sign to the ticket.

3. Coordination of exterior signing between sign houses, owners and architects. Sign should should reflect the architectural concepts of building and the interiors, and should be designed for the owner for the invitation of bids.

4. The establishment of a color mood for the theatre. This is achieved through the early selection of the key elements for the hard tops: (a) seating color (b) wall or drape colors (c) carpet colors; for drive-ins: (a) tower and enclosure colors (b) service building colors.

5. The interior design of the entire building, within the framework of the architectural plans and elevations. This includes such items as the creation of attractive concession counters, special decorative features, seating areas, specialized lighting, etc.

6. The detailing of all interior work. Here minute attention is given to architect's finish and paint schedules. Terrazzo aggregates are matched to carpeting, rest room tiles coordinated with toilet partitions and mosaic colors, etc.

Regarding the names for theatres, there seems little left under the neon lights that has not been tried. However, one basic rule seems to apply. A short name is easier to read from a distance than a long hyphenated word. Given the same space, far larger letters can be utilized, often at great savings. A style of letters can suggest playfulness or dignity; therefore, a letterform, once selected for a facility, should be adhered to for multiple uses. Continuity of image will be achieved also by relating such typography to press advertising. Once seen, the word "Cinerama" on its concertina background is no longer read; the zig-zag shape communicates the message. Thus, the shape of sign and letter should be distinctive in itself and form a readily recognizable entity from a great distance.

Ideally, the name and theme of a theatre should become a trade mark or symbol. Such logotype applications are employed by industry for product or service identification and help create an image that the public remembers.

In preparing a sign design for an owner, a most important area of possible confusion and conflict can easily be resolved. It is not uncommon for an exhibitor, who is in the process of contructing a new drive-in theatre or remodeling a hard top, to have half a dozen renderings in his office, all showing different signs from different vendors. The quotations also vary from one extreme to the other. This is the classic case of trying to compare apples and oranges.

It is far better for the designer to develop one design, based on the style of the theatre, the neighborhood and the graphic image. It relates to the color and to the architectural characteristics of the utility. This design is then put out to bid. In most cases, the savings effected through this procedure exceed the designer's fees for the complete project.

Cooperation with manufacturers of signs is essential, after the owner has chosen a vendor. Acrylics need to be selected to match exterior and interior colors of the structure, and supervision of the exploitation of the logotype must be maintained.

As in every other field, there are disciplines in design, which need to be followed and rules which govern the art. The human responses to color have been scientifically tested. The cool blues and hot reds are concepts with which everybody is familiar; that light finishes are more sensitive than dark ones is axiomatic.

The application of such seemingly basic precepts is another matter. It appears obvious in hot California areas to create the visual illusion of coolness through the use of cool colors. Warm oranges or vermillions may be more inviting in northern areas. The knowledge that earth colors in dyed fabrics are basically more light fast than purples can save an exhibitor much grief in a lobby which has extreme sun exposure.

Sun and light, in general, can pose problems which a designer must help anticipate and solve in the blueprint stage, to forestall costly alterations later.

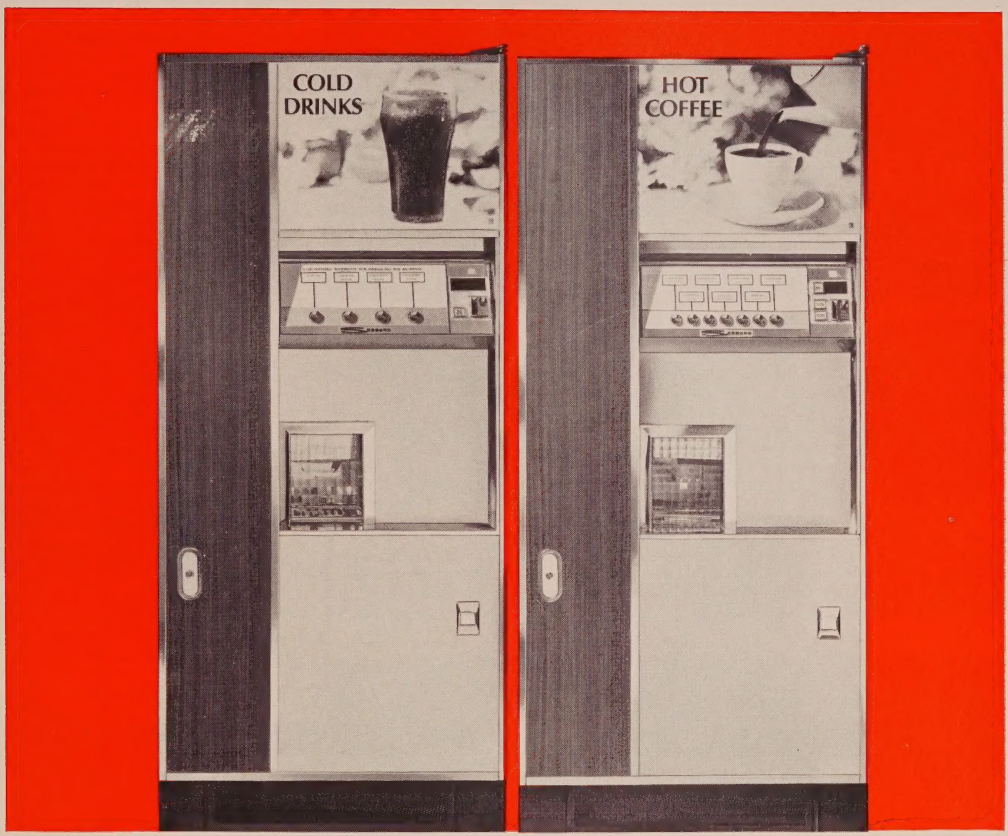
If the chocolate melts in the concession counter display, it may not be the fault of the air conditioning contractors. Light spillage from the lobby into the house itself can easily be foreseen and prevented. The sound of flushing toilets in the back rows reflect oversight on the part of the designer as much as neglect by the architect.

There can be no doubt that logic dictates the designing or selection of a patterned carpet for most public areas. Monochrome floor coverings show damage and dirt within weeks after installation. Where carpets are designed from the beginning, cigarette burns can be simulated through the introduction of dark and irregular shaped spots. Corporate symbols can be woven in for special identification. Stock designs come in a large variety of patterns and qualities, to assure years of useful wear.

Often, the introduction of special design features in the lobby of a theatre can lend a distinctive quality to a house. This can be in the form of a custom-designed chandelier, a

(*Continued on page* 46)

VENDING WITH A FLAIR!



A new Seeburg Marquee...The Marquee II. An exciting brand new look that self-merchandises cold drinks and coffee . . . generates high traffic, higher sales.

Each unit is paneled in rich mar-proof walnut, with easily maintained stainless steel. The illuminated illustrated display stimulates repeat sales.

The Marquee II cold drink vender serves with or without crushed ice (chipped or chunk ice available) and features the efficient Ever-Pure water filter. The famous Seeburg 100% front-end servicing, plays an important role in the all new design concept.

The Marquee II fresh brew coffee vender offers the new life-time stainless steel filter pack as an optional feature. Exclusive Jet dry grounds brew system, water quality control center, high volume successive drink capacity and easy front door servicing, all combine to make the Seeburg Marquee II the coffee vender of the year.

Seeburg's new 72" Marquee II coffee vender and Marquee II cold drink vender are a perfect pair for higher sales and profits in medium and high volume locations at a minimum of service requirements.

SEEBURG GROWTH THROUGH CONTINUOUS INNOVATION

The Seeburg Corporation, 1500 North Dayton, Chicago, Illinois 60622

ABC Newport, Monmouth

New Luxury Theatre Integrated In Plan To Renew English Town; Complex Includes Attractive Shops

Exterior of the new ABC Newport, Monmouth, England. The theatre is an integral part of the town's renewal program.

THE NEW ABC Newport, Monmouth, England, is part of a new development on the site of the old Lyceum Theatre which closed in 1961.

The complete scheme has been designed by ABC Architects Department. The development has been integrated with the new Town Plan including the proposals for pedestrian precincts and the new ring road, and is opposite the cheap evening car park in Station Street. Included are seven 18 foot frontage shops, together with basement service and parking areas. The total cost of the contract, furnishing and equipment is just in excess of $600,000.

The wall faces generally consist of a heather brown facing brick which encloses the complete reinforced concrete structure. The shop fronts are beneath a cantilevered concrete canopy which continues round the corner shop and steps up to the illuminated cinema canopy and entrance. Above the canopy are the windows of the cinema, the foyer and the concourse. The auditorium is situated above the shops, and exits are accommodated in three corners of the building.

The entrance to the cinema is emphasised by the illuminated canopy face and the soffit, which includes the entrance lighting and is in white enamelled aluminium. The lighting fittings run from the canopy edge back to the aluminium and glass entrance doors. The walls are finished in glass mosaic in a light blue grey and incorporate glazed publicity cases with terrazzo frames.

The auditorium is illuminated by 5,500 watts distributed by combined decorative and maintained lighting fittings and controlled from full brilliance to blackout by a push-button operated multi-thymistor controller.

A major factor from the patrons' point of view is the standard of heating and ventilating. The plant heats the air as required and delivers up to 1,350,000 cubic feet of air per hour, and this is introduced to the auditorium from directional louvres beneath the screen.

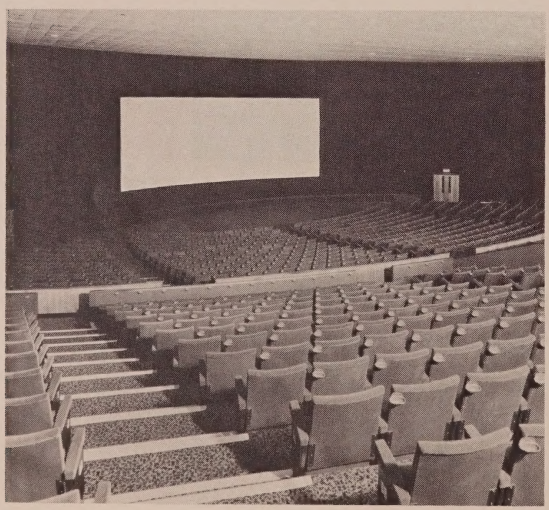
The air is then drawn over the heads of the patrons and taken to the rear corners of the auditorium, away from the projection beam, where it is then extracted. This is a vital part of the ventilation system. Smoke-laden air in front of the projectors could dim the light available and affect the quality of the picture on the screen. The design of the plant ensures that this situation will not arise.

The projection room and its ancillary accommodation is designed to achieve ease of operation for the projectionists. The controls include decorative lighting and adjustable picture masking which are grouped beside each projector. Rewinding facilities are contained within the same room.

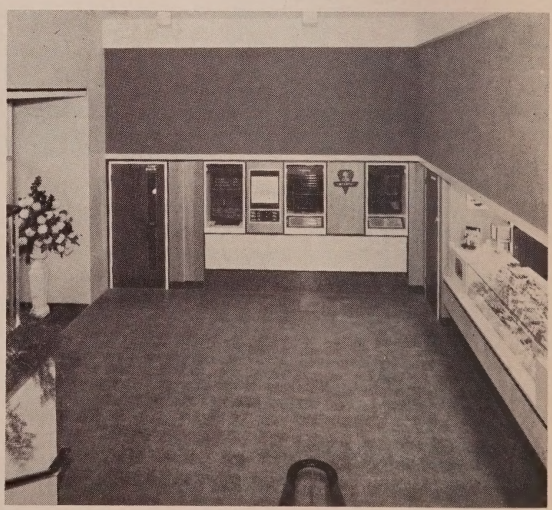
The screen is of a matt white plastic material and ensures that the picture is reflected evenly to all parts of the auditorium. To cope with the various picture ratios, the screen masking is remote controlled so that at the touch of a button, it will conform to any size required.

The sound reproducing equipment, situated beside the projectors, is fully transistorised and capable of handling both optical and magnetic single-track. All provisions are made for the later installation of 70 mm equipment.

(*Continued on page* 26)



The auditorium of the ABC Newport as seen from the back of the theatre. Screen is situated to make every seat a fine one, and masking is remote-controlled.



View of the attractive entrance hall shows the pay box, advance booking office, and sales kiosk. Well-lighted, well stocked concession area is seen at right.

Candy Survey Optimistic

Candy, chocolate and chewing gum manufacturers surveyed by the National Confectioners Association appear to view the year ahead with qualified optimism, it was revealed in the 10th annual edition of NCA's management study, "The Confectionery Industry Speaks."

Ninety-one per cent of the 132 manufacturers who participated in the NCA survey expect sales to rise in 1969, while the same percentage also anticipate a rise in production costs.

Fifty-three per cent of the respondents are looking forward to an increase in profits (compared to 48 per cent who held this view last year), 35 per cent expect profits to remain about the same as last year, and 10 per cent expect a dip.

Fifty-nine per cent of those surveyed are planning to introduce new items this year, up from 49 per cent who expected to bring out new products last year.

Factors that might restrict expansion of companies in 1969, in the opinion of the participants, are cost and supply of raw materials, tight skilled labor market, labor problems in general, import competition, and tight credit.

Among other survey highlights, it was found that 27 per cent of the respondents currently export products to 29 countries and 21 per cent import candy for resale.

An average of 49 per cent of manufacturers' sales are channeled through wholesale outlets, according to the report. Supermarkets are considered by 53 per cent of the respondents to be the largest eventual outlet. Thirteen per cent ranked drug stores as their largest outlet; 12 per cent, confectionery stores; 10 per cent, small food stores; six per cent, department stores; and five per cent, variety stores.

In answer to the question, "What type of advertising do you plan to use in 1969?" 22 per cent of the respondents cited television; 26 per cent, radio; 20 per cent, magazines; 13 per cent, newspapers; and six per cent, billboards.

Problems rated as likely to have the most serious repercussions for the industry in 1969 were labor, distribution cost, raw materials supply, industry competition, marketing costs, competition from other products and from imports.

In response to the query, "What are the best candy sales holidays?" Christmas was mentioned by 35 per cent; Halloween, by 26 per cent; Easter, by 22 per cent; Valentine's Day, by 12 per cent; Thanksgiving, by two per cent; and Mother's Day, by two per cent.

N. Y. Optical Plant Opens

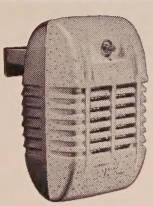
Opticals East, Inc., aimed at providing editorial services and producers with an optical plant service facility in the east, opened last week in New York. Sid Greene is president of the new company.

Greene was formerly head of Video Opticals for VPI. The new installation includes completely refurbished premises—air conditioned, dust-free, humidity controlled with dark-rooms and cold-rooms, the latest Oxberry optical printers and animation stands, a Bell and Howell color additive head precision printer with tape perforator, a Hazeltine color analyzer as well as a sonic cleaner, and high contrast film developer.

Optical East is equipped to handle 16 and 35 millimeter film in either color or black-and-white. Vice-president in charge of production is John Casolaro.

In '68, theatre owners bought more EPRAD Speakers than all other brands combined.

That speaks well for EPRAD VALUE.



MERIT
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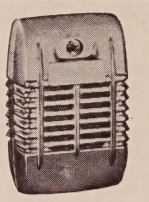
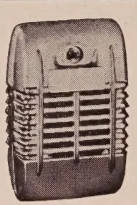


SUPER SOUND
Special 4 in. cone, 1.47 oz. magnet, rubber gasket, enclosed deluxe volume control with silver-plated terminals and contacts, die-cast aluminum case, 2 year warranty.



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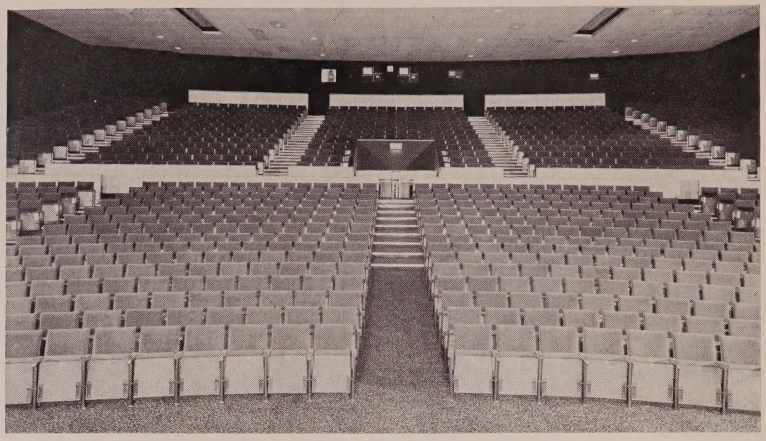


The beautifully designed auditorium, as seen from the front stalls.

ABC Newport

(Continued)

The floor is a new terrazzo material from Cornish granite in a pre-cast tile which continues through the entrance screen into the foyer.

The foyer contains the pay box, advance booking office and sales kiosk, and these are situated along two side walls. These units are planned both for busy and quiet periods, and the cinema entrance can be operated by one member of the staff. The advance booking office will operate for special presentations and the pay box for the normal weekly program. To the right is the wide double hald flight stair leading to the concourse. The mosaic wall finishes of the entrance continue through to part of the foyer and then change to black cherry polished hardwood which faces the booking office and returns into the kiosk. The white acoustic tile ceiling to the foyer is at high level and continues over the stairs into the concourse and extends over the whole public circulation area. The terrazzo floor finish also extends up the flight of stairs and terminates on the landing where a bronze and black carpet becomes the general floor finish.

The concourse area contains a catering unit and white tables with black Cirrus upholstered lounge seating for patrons. Hot snacks and light refreshment will be available both to cinema patrons and the public, and this will become a meeting place before seeing the film. The catering unit is in white plastic with stainless steel fittings and surrounded by turquoise glazed wall tiling. Toilets are provided off the concourse with a fully furnished powder room for the ladies.

Access to the auditorium is opposite the windows, and the wall finishes are stone painted textured brickwork changing to black cherry polished hardwood as you approach the polished hardwood double entrance doors to the vomitory.

The auditorium is a stadium type with 1,320 seats and is entered through the double vomitory to a central crossover gangway. The lounge seating to the rear and the stalls to the front is all designed to achieve perfect sight-lines, and the floor forms a huge stepped bowl.

The patron can see and hear the film perfectly from every seat, whether he sits in the cheapest or most expensive. Every chair is fully upholstered and covered in a bronze fabric with a dark grey shading and is positioned to provide ample knee room. The floor is fully carpeted over the whole auditorium, and every step is finished with a white faced aluminium nosing.

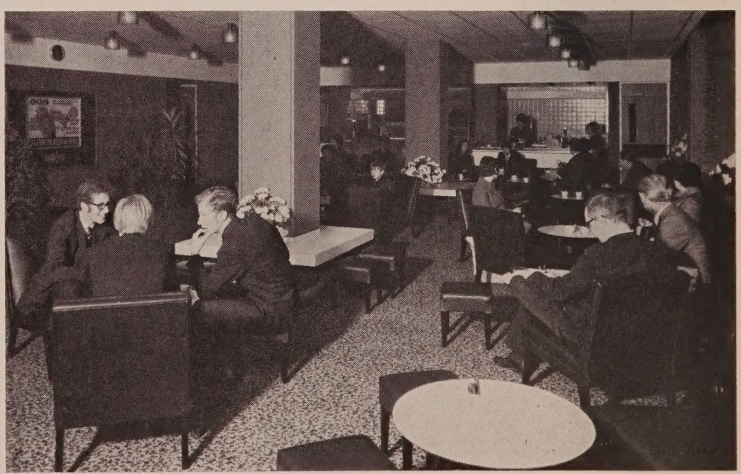
The timber panelling to the vomitory continues as the facing to the polished hardwood capped barriers which divide the seating areas.

The side walls are finished in a two-tone navy blue wall carpet up to dado level and are hung in ceiling height navy blue fireproof curtaining and the rear wall is completely carpet covered.

This is the first auditorium in Great Britain to finally answer one of the original problems of cinema design. The surrounding walls do not distract the concentration of the patrons from the film. Here one may become involved in the story and the attention is not divided between the decor and the screen. The centre of interest during intervals, and the first thing that is noticed on entering the auditorium is the brilliantly coloured end wall changing as the performance commences. This is modern cinema breaking with tradition and providing the public with a new experience in film-going. The acoustic balance has been carefully designed.

The lighting system is contained in the suspended bronze coloured acoustic tile ceiling and comprises both decorative and maintained lighting, part of which is wired separately as secondary lighting and is supplied from a central battery in the case of a failure.

The electrical installation utilises over 10 miles of cable connecting approximately 350 lighting and power outlets, together with the complex of specialised equipment and control of all lighting, heating, ventilating and projection apparatus. Externally, the cinema name shows on individual illuminated plaques, while the current programme is displayed on an internally illuminated interchangeable letter panel mounted on the canopy above the cinema entrance. Brilliant illumination under this canopy leads through the main doors to a brightly lit foyer and concourse. The light fittings are all tungsten lamped, and the lighting levels are gradually reduced from the entrance to the auditorium.



The Concourse of the ABC Newport, featuring a catering service and upholstered seating, is open to patrons and public alike. It's an appealing place to wait for the next show.

Weapons In Battle For New Audiences

By ROBERT K. TANKERSLEY
TEDA President

With these changing times when the face of our country is undergoing an emotional face lift, a great battle looms just over the horizon —a battle that may be fought to our very doorsteps. The battle of pay-tv. I will not go into here some of the far reaching ramifications of pay-tv, because NATO will shortly come out with some pertinent plans to deal with it on an exhibition level. However, I can only say that there are sure ways of fighting pay-tv: provide your patrons with a showmanship flair in booking and the proper exploitation of features; extend to your patrons not only a house that is immaculate and fresh-smelling, but an atmosphere that is pleasingly decorated and furnished in an up-to-date manner. Be sure that your projection and sound system is so excellent that what is shown on the screen and what comes out of the speakers can in no way be duplicated in the living room. The path of least resistance to the public is, of course, to stay home . . . If that means dropping coins into a tv slot, at least they do not have to pay a baby sitter or change clothing to go out for a few hours. So, you, as exhibitors, must give them more for their money, more for their visual enjoyment, more for their personal comfort, more, more, more.

Exactly why should a patron leave the luxury of his own home to attend the local cinema, to be greeted with foul air, a smelly concessions stand, lumpy seats . . . to watch a series of out-of-focus scenes, interspersed with missed changeovers, projected on a tattered screen, and listen to a hodge-podge of garbled sound emanating from speakers that haven't been phased for 10 years? You can book the best—and the most expensive pictures—and go broke if you allow them to be projected so badly with worn-out equipment that the results on the screen in no way resemble the hit picture you originally booked. Even if your projection and sound is above reproach, your patrons cannot enjoy the film if old seating gives them a backache or they are offended by the condition of the rest rooms. Of course, not all of the "Battle of Pay-tv" will rest with patron comfort and film presentation—not all, but a good part! It is time for you to start the fight now, when you decide to do something about worn carpeting, sprung seats, old projectors, ancient lamphouses; an out-of-date optical system, the 10 year old screen, the old fashioned concessions stand, and those tattered draperies. Begin now, by letting your patrons know that the most comfortable night out in town is not at the local bistro or the community dance hall or the popular lovers' lane, but at your theatre—where they are treated as your own personal guests.

I have brought along copies of TEDA's new edition of "Report To Exhibitors" which we have just published, and which NATO will soon be mailing out to some 5,000 exhibitors. 1969 commemorates TEDA'S 50th year of service to the motion picture industry. Each year at our annual conferences, we pass on to our membership data on some of the up-and-coming film or mechanical processes, progress reports on newer equipments, and we make known areas concerning the film business that may have been obscure. I hope you will take with you the current "Report" and, as they say, "read it from cover to cover." I think you will find the articles illuminating and revealing.

For the first time in the history of the Theatre Equipment Dealers Association, we have come up with several resolutions, one of which, we think will improve theatre sound. We believe 35mm magnetic prints should be made available to those theatres equipped with magnetic sound heads . . . which number about 75 per cent of the "meaningful" theatres across the country. Today's youth, involved as they are with Hi-Fi, understand and know excellent sound. They are surrounded with good sound at home and they cannot fathom why the sound in a theatre, where they pay good prices, is not up to their usual high standards. This is one area where Hollywood can help—by producing films with mag tracks.

I have tried to discuss today some of the problems that exist now for you—the theatre owner. They are not the same problems that confronted you last year, nor will they be the same problems that will plague you next year. We, the theatre equipment dealers of TEDA, and you, the exhibitors of America, have always been able to stand together on common ground. That is our salvation.

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Carpeting—New Ways To Beauty

Advances In Fabrics, Color Control, Design Lead To Industry's Phenomenal Growth Picture

By JOHN F. DRISCOLL
Magee Carpet Co.

Following are excerpts from an address delivered before the recent TEDA-TESMA conference in New Orleans. Beauty of surroundings is vital in attracting today's filmgoing audience.

THE CARPET INDUSTRY in the last 15–20 years has enjoyed a period of dynamic growth; a growth that has not yet reached maturity, but will go on for many years. It has been a period that has seen a myriad of changes in technological advances, new marketing concepts, and a vastly increased number of new manufacturers, who have bred new life into the industry.

This industrial revolution was brought about by the development of the tufting machine and the chemical companies successful efforts to produce synthetic fibers engineered specifically for carpet use.

Historically, carpet has been made on an axminster, wilton or velvet power loom, and generally with wool as the face fiber. These looms (which incidentally are still in use today), produce in the main, quality carpet used for commercial installations and have the production capabilities of one standard roll of broadloom carpet of 25–28 lineal yards in an eight hour work day, as compared to the production rate of approximately 20 rolls of broadloom carpet off a tufting machine in the same eight hour work day. You can readily see the marketing and growth advantages that this increased production offers.

Twenty years ago, the carpet industry was comprised of approximately 30 manufacturers, mostly eastern based, doing an estimated combined volume of 380 million dollars annually —today, the industry has grown to number approximately 80 individual manufacturers, and doing an estimated combined volume of 1.5 billion dollars annually.

Granted, many of these companies are small with a minimum dollar capital investment; with one to four tufters who rely on commercial dyers and finishers to process their production, and who then market their product in ways that suit their needs. But the new breed of carpet manufacturers also have representatives who enjoy an annual volume of 75 to 100 million dollars; solid, substantial firms, with research and development divisions, styling departments, large sales forces, national showrooms. These companies and organizations have put a new concept of thinking into the industry. They frankly shook up all of us old line manufacturers, and caused us to take a good long, calculated look at ourselves. We did, and met the challenge.

The tufting machine, which today accounts for almost 90 percent of all domestic made carpet, is in simple terms nothing more than a huge sewing machine with hundreds of needles that punch the face fiber through a pre-made backing. This description is, of course, an over-simplification of the machine, but basically correct. Today, with pattern attachments of various descriptions—shifting needle plates, tighter gauge machines, a tufter is a very complex, sophisticated piece of equipment, capable of producing quality products in varieties of textures and appearances, at roughly 50 percent to 65 percent the price of similar qualities made on a loom.

However, the machine to do the actual tufting was only one link in the manufacturing process. The industry required additional fiber supplies, compatible to the tufter, at realistic prices in comparison to wool. We also required backing materials and new improved dye methods.

The giant chemical companies, of course, had been working on fiber development for the carpet industry, and DuPont made the first breakthrough with a nylon fiber, now well known as "501," that admirably filled the bill. Of course, at the outset, the supply was very limited, and in comparison to fiber developments and improvements that have come along since then, it was a rough and limited usage fiber—but it was the start.

Nylon also has the advantage of affording fantastic wearing qualities in comparison to most other carpet fibers. At Magee, we are on the conservative side and say that nylon will outwear all other carpet fibers, except polypropylene, in carpets of exactly the same quality, by at least a five to one ratio. Unfortunately, like all good things, nylon has certain drawbacks—it soils very rapidly and, therefore, must be cleaned more frequently and, being a synthetic non-absorbent material, it builds up a static electric charge quite rapidly. Because of its great wear characteristics, it is possible and practical to produce good looking, well styled carpet grades with a minimum of face yarn, usually 20 ounces and have a low priced, long wearing, good looking carpet.

From the standpoint of fiber preference in the commercial market, wool and the acrylics dominate this market. Woven carpet, that is loom made, is still preferred by most commercial buyers for public space areas, such as hotel lobbies and corridors, restaurants, theatres, etc., because of design flexibility, minimum weavings, quality selection and known performance features. Nylons, olefins and polyester fibers do not lend themselves to manufacture on a loom as well as wool oracrylics, nor have they been accepted as readily by the commercial buyer as they have by the retail user.

Hand in hand, with the introduction of these man-made fibers, has been the adaptation of new dye methods, completely different to the carpet industry than the old, accepted methods of stock dyeing, (which is the dyeing of large batches of fiber in the raw state and then spinning into yarn and stockpiling it on cones) or of skein dyeing. (The spinning of yarn in the white, twisting it into skeins and dyeing as many skeins as might be required, to a specific color, for an order.)

Today, in the tufting process, most nylons, polyesters and some olefins are delivered by the chemical companies on packages ready for immediate introduction and delivery to the tufting creel. The yarn is pure white and economical long runs of 32 or more rolls of carpet are made in a specific quality or pattern all in the white state or color.

In the dyeing process, generally four of these rolls are laced together, end to end, and put into a dye beck, and drawn continuously through the dye liquor for three-four hours. These dye becks are huge, stainless steel receptacles which hold the water, dyestuffs, soda ash, acids etc., that make up the dye liquor. It affords a great deal of flexibility in that a minimum of four rolls of a given coloration can be dyed in practically any desired color.

In this tufting, dyeing process, we go a giant step farther, by the use of different types of nylon or polyesters and placing the different yarns in predetermined positions on the tufting creel. When this carpet is put into the dye beck and by use of special dye stuffs, the different yarns absorb the dyes to a varied degree of shading with the end-result of having an attractive multi-color patterned carpet. This type of dyeing is known as differential or cross dyeing. By the use of cationic nylon yarn, which was introduced by DuPont in 1966, it is possible to obtain accent colors to a design, completely different in color to the other colors used in the same carpet.

The dyed carpet, after being dried and going through various finishing operations, then has a secondary backing applied to it. These backings lend body and a dimensional stability to the finished carpet and can be of jute, polypropylene, foam rubber or in some cases, sponge rubber.

The fantastic and dynamic growth rate of the carpet industry in the last two decades has sharpened our desire to make an even further technological improvements, and to afford us an even greater share of the commercial and consuming public's dollar.

Fairly recent developments have been in the areas of printed patterned carpets, static proofing, carpets for outdoor usage, stain proof carpets for kitchen use.

Printing is a process whereby level pile height tufted qualities, (up to this point generally of nylon face yarn) have a multicolor pattern imprinted on the plain carpet by an electrostatic process in practically any desired pattern.

This process affords a well styled, clean-patterned, long-wearing broadloom fabric at a nominal price. The only drawback or deterrent that we can see to exhibitors, who historically have used patterned carpet, is the waiving of design flexibility. The development of a printed pattern, and the required screens is quite costly, approximately $4,000, plus the tufting machines large yardage run requirements would preclude your obtaining your own design, if you only needed 400-500 yards of carpet. Your use of a printed grade would automatically be restricted to the purchase of those patterns and colorations inventoried by the respective mills. However, the fine wilton qualities generally used in theatres are still available, and will continue to be, affording unlimited pattern and color choice in

(*Continued on page 42*)

NEW THREE-IN-ONE THEATRE FOR ROCHESTER

Triplex Conversion Creates One Modern, Two Victorian Houses

The Center triplex conversion in Rochester, N.Y., was prepared by architects Pfohl, Roberts, Biggie for Martina Theatres.

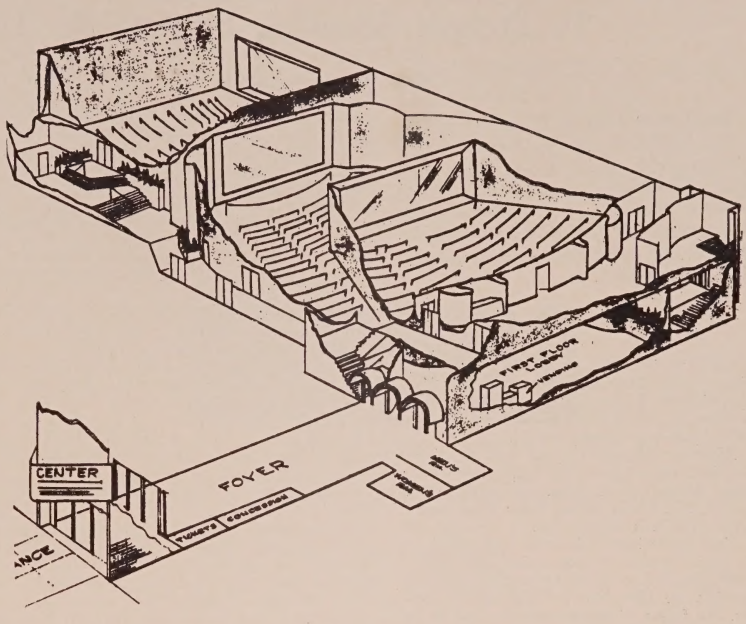
The theatres are known as the Center, in the main first floor auditorium, seating 900; the Backstage, on the former stage of the Center, seating 300; and the Penthouse, seating 600.

Seats were purchased from Heywood Wakefield and feature rocking chairs in the Backstage Theatre. Projection equipment, purchased through National Theatre Supply, features Xenon lamps. Two boxoffices for regular attractions will dispense tickets from specially designed National Cash Registers. Carpeting throughout is by Bigelow. Wall treatments are by Novelty Scenic Studios. Paintings and sculpture are by local artists, and color coordination and decor was handled by Harriet Handler of Buffalo.

The Backstage is being treated with modern decor, while the main lobby and Penthouse will retain the Victorian atmosphere.

A rathskeller lounge is in the planning stages and expected to open at a later date.

The total conversion cost, including equipment, is in the neighborhood of $500,000.



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Employee Thievery—It Can Happen To You

It Takes Just As Much Imagination And Determination To Prevent Boxoffice Burglary As To Commit It

EDITOR'S NOTE: Following are excerpts from an address by Maurice Gitlin, vice-president, Dale System, Inc., New York, before the Association of Film Exhibitors, Producers and Distributors in Kansas City, Mo., on Jan. 14. We consider it important enough to warrant wider industry distribution.

ONE YEAR AGO, at the NATO show, we discussed the effect on theatre and concession operation of the employee thief—the man or woman who steals from your net profit, from money you have already earned.

After my talk, one of your most prominent members came up to me, clapped me on the back, offered me a cigar, and said, "Good speech, Mr. Gitlin. Never knew some theatre owners ran such sloppy ships."

Two weeks later, this same man called me in panic because he had accidentally discovered himself that one of his cashiers had been stealing. He asked that we look into the matter. We found within a week that one of his cashiers had indeed been stealing—along with one of his managers, one of his ticket takers, and one of his relief cashiers.

Let me read you just two paragraphs of our field supervisor's report on this complaint. This is verbatim:

"After concentrated checking on the Blank Drive-In Theatre, we observed by car count that the percentages were way off. After questioning the cashier, he admitted to taking $7,320. Also, the following box office people were involved: A admitted to taking $3,900; B admitted to $1,450; the manager admitted to $6,530. During the interrogation of the manager, he also admitted to taking a register out of use and putting in a cash box, thus eliminating daily registered tapes. He admitted to taking up to $30 at various times out of the cash box. He also admitted to taking money from the concession and from the two continuing charity funds for which the theatre collected.

"As far as the box office help is concerned, they were taking money by palming tickets and reselling the stubs. They were also guilty of letting in cars free and taking after-closing receipts." End of quote.

Two paragraphs from a report that goes on for five pages, from one theatre. Revealing, but not extraordinary. Yet this theatre owner's attitude last November was perhaps the common one. A number of those of you who heard me accused me of being an alarmist, of exaggerating what does exist, of imagining what does not. Although my talk was carefully documented with statistics and case histories, there was a massive display, I felt, of "It can't happen to me. I'm too careful."

Let's look at the record since my last talk.

I asked our researchers to conduct an informal survey of theatres and concessions in various parts of the country for the first six months of this year to determine whether or not employee stealing in the amusement industry was running with—or counter to—the general trend in all business in this country.

They covered 3,500 amusement centers. Two per cent had no known theft. A small handful (a fraction of one per cent) had decreased employee thievery. For the rest, the researchers found a whopping 4.9 per cent increase in dollars stolen—losses that they were aware of.

But what were these businessmen not aware of? Here we went to our own files and found that, according to our records, there had been a rise of roughly 20 per cent in dishonesty uncovered by Dale System.

This means that, dollar for dollar, amusement centers are suffering greater losses than any other segment of American business.

In Massachusetts, a manager and two cashiers conspired to steal $20,000 in admissions never recorded, and charity gifts never forwarded.

In New York State, a drive-in manager made a superb second income by continuing Armed Service personnel from nearby bases on his payroll long after they had been transferred to other camps.

In California, a drive-in concession manager began using a cigar box to hold his cash after his cash register was sent out for repair, liked this new-found freedom so much that he locked the repaired register away when it was returned and continued to use the open box. No one said a word.

In a large midwestern city, three drive-in rampmen were taking home $20, $30, and $50 a night respectively by the simple device of waiting for busy periods, then allowing cars in without actually selling them tickets. Pocketing their money then was no problem.

In the same city, at another drive-in near a Major League baseball park, attendants rented space in the drive-in at $1 per car for those who wanted to park for the ball game. This scheme was uncovered when a new man attempted to soak the owner of the drive-in $1 to allow him onto the premises.

In a New England city, we took the following confession from a regional manager, a 13-year employee of a theatre chain. Listen to a few sentences:

"During the past year, I admit to having taken $1,500 from concession receipts, $400 from charity collections, $700 from petty cash. I have given away to friends about $900 in food from the concession and have allowed free admissions totaling at least $3,000."

At this very moment, while you are sitting here listening to me:

In hardtop theatres across the nation, ticket-takers are expertly palming whole tickets, preparatory to returning them to friendly cashiers for private resale.

Main-gate employees in drive-in theatres are letting customers through without recording the sale or turning in the money.

Attendants at refreshment stands are bringing in their own stock and selling it through the concessionaires' facilities while the concessionaires pay the rent, the attendants' salaries, and the overhead.

These people and thousands more like them are your partners. Yesterday, they stole 5½ million dollars from all business and industry in this country—and that includes your own. Yesterday—just 24 hours.

During the past year:

They stole close to 2½ billion dollars from all business in this country, more than four times the total amount stolen by all of this nation's burglars, pickpockets, armed robbers and car thieves in 1965, and more than twice the financial loss caused by every fire in the country.

By the end of last year, cases of employee theft had become three times more numerous than robbery, six times more numerous than auto theft, 18 times more numerous than assault, 82 times more numerous than rape.

Let me read you something. If these sound like confessions, it's because they are:

"I have been in the employ of your theatre as a cashier for six and one-half years. During this time, I have stolen an average of $45 a week, mainly by selling loose tickets . . . I feel I am responsible for approximately $14,000."

"I have been working as a refreshment stand attendant at your drive-in for the past 25 months. During the last 19 months, I have stolen $2,746 from sales I did not record. I know the amount is correct because I kept an accurate record."

"For the past six months, I have been employed as an usher and ticket taker in your theatre. I have been cooperating with two cashiers to return used tickets to them for resale. I would give previously ripped stubs to people coming in, would save the whole tickets and periodically leave batches of them taped to the back of a mirror in the basement outside the employees' lounge."

Unusual, gentlemen? Not at all. We learned one thing in this survey. The theatre and concession industry is not one bit different than any other industry in this country. You haven't escaped the general rise in employee theft. You are very much a part of it. When the respected New York Times this past June surveyed the situation, it concluded, "United States industry is playing an increasingly desperate game of cops and robbers with its own employees."

What makes you think your industry is not involved?

What makes you think your employees are different than employees of the local department store, the local factory, the local warehouse—all of whom conspired to steal some two billion dollars last year, five million dollars each day?

This thievery is dynamite to you. You must remember that money stolen from you represents lost net profit. A theatre operating at five per cent net profit must take in $2,000, all without profit, to make up for each $100 stolen. In a time of shrinking profit margins everywhere, management is looking for ways to increase volume, hence increase profits. Yet increasing volume isn't the only way to step up profits; reduction of theft loss would allow retention of a greater share of money already earned.

Let us examine for a moment your own operation. I will enumerate just a handful of the opportunities that exist for theft. Ask yourself if any exist where you do business:

(*Continued on page* 38)

Business Firms Enjoy "Lease-Ability"

UNLESS a business firm today enjoys a high level of "lease-ability," its operating efficiency may suffer substantially now or in the future, according to John O. Starr, vice-president and chief underwriter of Commercial Loan Insurance Corporation (CLIC). CLIC is a national insurance firm which offers a guaranty to commercial lessors against rental loss. "A company must be in a position to improve its operating location either to meet more challenging manufacturing requirements or to move closer to its market place," says Starr, "and to do so that company must have a high level of lease-ability. Without it, the company may be shackled to a poor location or an out-dated operating plant."

In determining whether it will insure the rental liability of a business, CLIC utilizes six guidelines:

1. Is the business economically relevant? Naturally, the company will only insure a lease where the product or service of the lessor demonstrates sufficient long-range potential.

2. What has the earnings history of the company been? The company looks for positive trends and an optimistic future.

3. How strong is the company's balance sheet? CLIC is interested in the capitalization of the company and its degree of liquidity.

4. How does the company measure up to four financial ratios: current ratio (current assets to current liabilities), quick ratio (current assets less inventory to current liabilities), worth to debt ratio and worth to fixed asset ratio.

5. Can the expected volume of business meet an increased rent burden? Since a move to a new leased location will normally be a move up and therefore require a higher rental, CLIC must analyze the operation's immediate potential to determine if it can meet the increased rent burden. (The company normally looks for a rental cost within 10 to 15 per cent of the sales volume.)

6. Does the firm demonstrate management depth and strength? Because the lease guaranteed by Commercial Loan Insurance Corporation can be for a period as long as 15 years, the company takes a critical look at management to assure a line of strength and continuity.

CLIC financial analyst Richard T. Lynch states that businesses can benefit more from leasing than from purchasing commercial property. "In the first place, too many businessmen do not know enough about real estate to be sure their purchase is a good one," says Lynch. "Furthermore, the business with limited capitalization needs liquid funds and an investment in real estate as an asset is a weakness rather than a strength."

The present popularity of lease-back real estate contracts underlines the growing realization by businessmen that leasing is more advantageous than purchasing. With lease guarantee insurance available now from CLIC, small businessmen with limited net worth can compete with nationally rated companies for prime lease space. The guaranteed lease strengthens the credit standing of the business and substitutes for the larger net worth.

According to Lynch, there are a great many businesses that are operating on a marginal basis because of their inefficient location.

CLIC also guarantees mortgage loans secured by commercial and industrial property and apartment buildings.

"The record clearly shows that a financial institution can operate with greater flexibility when relying on mortgage loan insurance," says Starr. "We have experienced this with both residential and commercial mortgage loans. The same is true of the lease guarantee. Lending institutions will rely on this guarantee as security when lending funds to commercial developers. Lessors will rely on the guarantee when leasing property to local business tenants and thus will also enjoy greater flexibility."

It is important that businesses keep a close watch on their lease-ability so that they can seek optimum locations without difficulty.

Krim Plans Twin D-I

DETROIT—Sol Krim of Krim Enterprises reported his company will erect a twin-drive-in theatre and a shopping center complex at the corners of Van Dyke and 19 Mile roads in Sterling Heights. Sterling Heights is now rated as the second largest city in Michigan, according to Krim.

The original plans called for a single drive-in theatre, but plans were delayed because of sewer restrictions. In the meantime, the population of Sterling Heights has quadrupled since the project was first started three years ago.

The architects for the shopping center and drive-in complex will be Jack Vogel and Associates.

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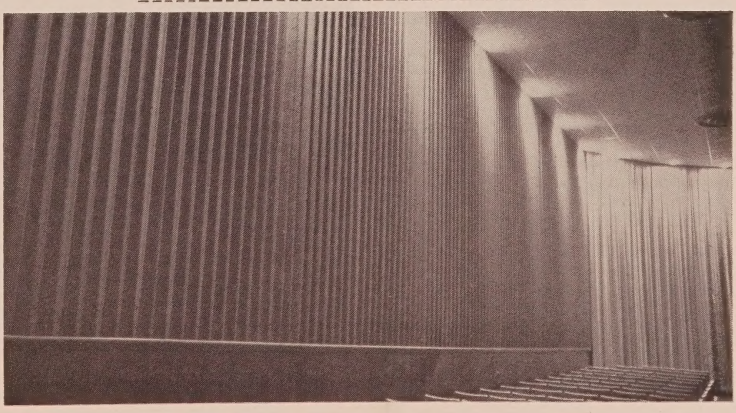
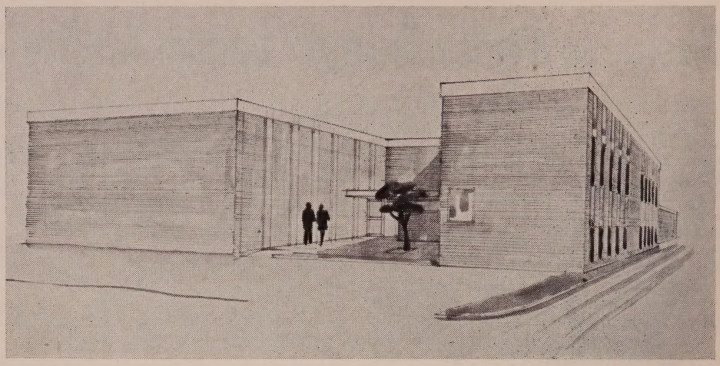


Pinewood Studios' Multi-Purpose Theatre 7 Complex



Exterior of new theatre at Pinewood Studios. Theatre 7 is two-story complex.

THEATRE 7, a new concept of studio theatre design unique in Europe, opened its doors in November of 1968.

It is The Rank Organization's latest addition to its film production facilities at Pinewood—already one of the world's largest and most comprehensive studios—which occupies 98 acres in a country setting, with London's Heathrow Airport and the M.4 motorway on the doorstep.

The two-story building, part of a planned development complementing the existing J and K theatre complex, comprises auditorium, projection room, 12 cutting rooms, vaults, reception room, cloakrooms and car park. It combines everything that is up-to-the-minute in design and equipment and caters for every need of the international film maker.

The auditorium, exclusively for viewing, has individual Pullman seating for 83 people, a thermostatic heating and air filter system, full cinema lighting with house fades and dimming control.

Provision is made for showing 70, 35, and 16 mm films with all their various aspect ratios on the screen. The accompanying sound on 70 or 35 mm is provided either from the "married" print or from a separate "unmarried" sound track, and permits of six track stereophonic, four track stereophonic, standard optical track, and also the new proposed mono single track magnetic.

A sound-proofed chamber leading to the auditorium eliminates all outside noises. The auditorium has a suspended acoustic ceiling and acoustic tapestry walls to give balanced sound conditions for both music and the spoken word. The walls are furnished in flame coloured wool carpeting to tone with the midnight blue velour drapes, charcoal grey seating and rich green/blue shades of the close-covered floor carpet.

The large, open plan projection room houses two combined 70/35 mm Cinemeccanica projectors with Super Zenith arc lamps, and the new Rank Aldis Automatic 16 mm projector, the first to be installed in any cinema.

There is intercommunication between the projection room and auditorium and independent sound level control and remote focus and framing control operable from both these areas.

Also installed for "unmarried" print are two Westrex sound reproducers of highest quality complete with optical reproduction and four types of magnetic head clusters.

There are temperature-controlled storage vaults on the ground floor.

A Green Room for the reception of guests provides full and flexible bar and refreshment facilities.

There is a car park for approximately 30 cars.

Mike Brown, architect for the complex, tells his story this way:

"In the case of Theatre 7, there was a building deadline of six months. Management having decided that a new theatre complete with cutting rooms, vaults and reception area was needed at Pinewood, there followed a lightning series of round table meetings to lay down requirements. An overriding directive was established without the slightest dissention: that Theatre 7 was to be no ordinary viewing theatre. It was to be tailor-made to suit not only the international customers at present occupying the studio, but as far as possible to accommodate new techniques—at present merely a gleam in the eye of the coming generation of film makers. It was also to be the last word in comfort.

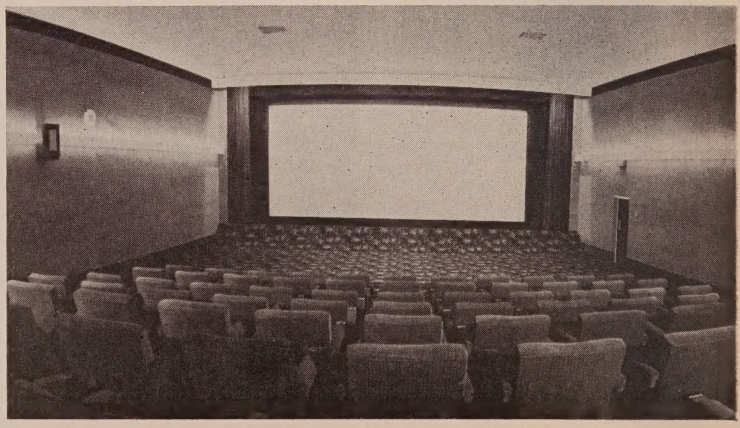
"With such requirements in the order book, the architect falls back on a well-tried technique: that of working back from the most desirable finished product he can visualise—with only such earthly realities as planning control, government restrictions, labour and materials available, and above all budget, remaining to cramp his style.

"One of the biggest in a sizeable list of priorities for studio theatre design, is solving the noise problem. Whether in an auditorium or a cutting room, the penetration of 'noises off' is expensive in terms of frustration, lost concentration and unnecessary delay—intangibles which add to a film maker's bill. From consultation with editors, producers and directors I formed the impression that insufficient attention had been paid to this problem previously. So I designed each component part of Theatre 7 with a view to beating the menace of structure borne sound. This involved isolating the various units of the building into separate parts, without loss of facilities. The cutting rooms were planned to face away from the theatre and the studios so that noise from sound tracks spilled over onto nothing but the fields of Buckinghamshire.

"The auditorium entrance was designed to be reached through a sound-proofed chamber with two doors situated so that there would always be at least one closed door between the viewer and the outside.

"The theatre was designed to have aucostic tapestry walls, with 64 perforations per square inch to give the correct sound balance. The walls themselves were made unparallel to divert sound waves and cut down reverberation. The tapestry, in the form of wool carpeting, was hung onto the walls on a perforated skin which covered a sound-insulating quilt. All this was fixed to an extra thick brick wall construction.

(*Continued on page* 34)



The auditorium in Theatre 7, exclusively for viewing, has independent seating for 83, a thermostatic heating and air filter system, and full cinema lighting.

NGC's Fox

• *Ventura, Calif.*

$500,000 Showplace On Spacious Site

National General Corporation's 918-seat Fox Theatre, Ventura, Calif., a $500,000 deluxe showplace, is the company's third theatre in California's fast-growing Ventura County.

The theatre has parking for several hundred cars in its own lighted and paved parking lot at the rear of the building. The ultra-modern theatre is equipped by National Theatre Supply Company with the newest projection processes, including stereophonic and transistorized sound and wide angle screen. Scientifically-controlled refrigerated air-conditioning and heating and American Seating Stellar chairs have been provided to add to the comfort of patrons.

The theatre is built in two sections. The larger section at the rear contains the auditorium and the completely enclosed and soundproof projection booth. A 60-foot-wide seamless screen is curved and draped in varicolored panels. It has an automatically adjustable masking to adapt the screen for pictures of various aspect and projection ratios. The auditorium is similarly draped, and partly paneled with imported acoustical tile of a dull gold color. Discreet modern downlight fixtures provide a subdued light during picture projection.

The theatre's projection room is on the main floor, elevated just enough to clear the audience but with a flat projection factor to

(*Continued on page 43*)

Exterior view of National General's $500,000 deluxe showplace, the 918-seat Fox in Ventura, Calif. It takes advantage of the wide open spaces.

The attractive concession area features a wide variety of items and is located in the spacious lobby so as to take full advantage of the traffic flow.

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West Richfield, Ohio 44286

Pinewood Studios

(Continued)

"These complex acoustic precautions were necessary to do justice to the subtlety of six track stereophonic sound, coming through eight speakers.

"Unlike house design, where generally speaking the building is visualized first and the special features incorporated, theatre design is a question of 'building the egg to fit the chick.' The 'chick' in the case of Theatre 7 was to be a screen capable of showing films from television ratio through to 70 mm. Therefore the screen had to be the first item on the drawing board, with the proportions of the theatre and the design and placing of the seats determined by its size.

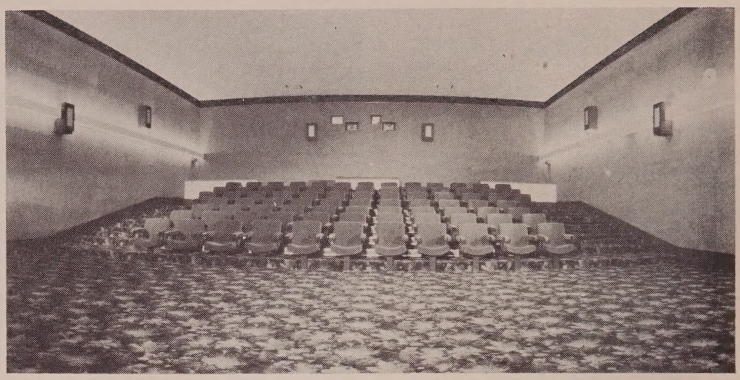
"The stadia seating used in Theatre 7 was inspired by the seating arrangement used at the Panathenaic Games in Greece, 330 BC. No better way of solving the viewing problem has ever been invented.

"In planning the heating and ventilation I took into account the cosmopolitan nature of Theatre 7 audiences. Fortunately, the pure country air of Pinewood makes the rather fierce, conventional form of air conditioning unnecessary. At the same time, it was desirable to have a wide range of temperatures capable of being varied within a few hours. For instance, visitors from tropical climates, viewing on a winter's evening, would want surroundings slightly warmer than hardy Britons using the theatre in the same afternoon.

"The projection room was made open-plan to achieve compactness combined with convenience, spaciousness and with an eye to the day when it might have to house projectors even bigger than the 70 mm.

"Lighting would be a key factor in achieving a real cinema atmosphere. I decided to omit ceiling lights and have wall 'splash' lighting from pelmets placed along the wall carpeting. This would enhance the rich flame colour of the carpet and also cast light upwards to the ceiling. The complete lighting comprised house fades to synchronise with the screen curtain light, all with full dimming control."

Maggie Miller is first assistant to editor Len Walter. With her colleague she has been a "squatter" in the Theatre 7 cutting rooms since 1st July—half way through the building time of the new complex.



This auditorium view shows stadia seating with individual ventilation grilles. Unparralel walls divert sound waves and cut down reverberation.

With a dozen or so films behind her she admits to having worked in "more cutting rooms than I care to remember, including some grotty places in Soho with Dickensian decor and so little space that two is definitely a crowd.

"Whoever designed this place at Pinewood could well have had the woman in mind—it's as streamlined as a well-planned kitchen, with a place for everything and everything in the correct place.

"The equipment is excellent. A pleasure to use. Having two spacious synchroniser benches means that two people can get down to work without disturbing each other and so keep on top line with the shooting. The four-way Premier rewind is robust and has a break mechanism which gives a good degree of control—a real time-saver. And the proximity of the rooms to the theatre saves hours of time and frustration.

"The plastic laminate working surfaces have practically eliminated the dust problem, which haunts every cutting room both as regards film and clothes. It is a relief to be able to wear light coloured garments and not emerge grubby at the end of a working day."

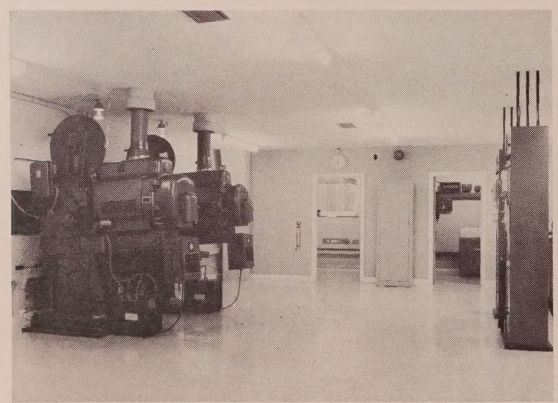
John Shirley, film editor for Eon Productions, headed a consortium of specialists whose recommendations Pinewood sought with a view to establishing the ideal conditions for everyone likely to use the studio. He comments on the result:

"Most of all for me, Theatre 7, with its comfortable and luxurious interior, means that there need be no more 'cold showings.'

"I am no Sigmund Freud, but like all other editors I am deeply concerned with the psychological reaction of the viewing audience. Showing a film in the wrong surroundings is like inviting critics to the dress rehearsal of a play. The theatre atmosphere, a vital part of the whole scene, is lacking. This affects the receptive qualities of the audience, whether it is distributors or the man-in-the-street.

"No good hostess would dream of preparing a Cordon Bleu menu and then inviting her guests to sample it round the kitchen sink. She, like the film maker, needs the right surroundings to demonstrate her skills in a realistic and professional manner.

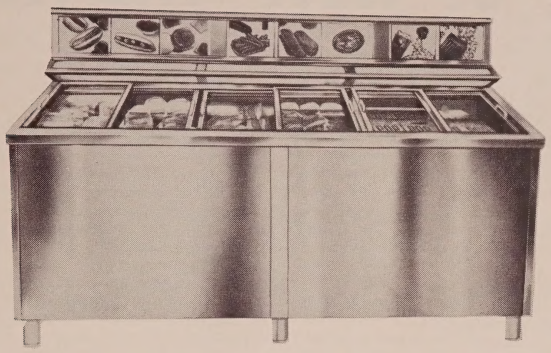
"In Theatre 7 we not only have the right surroundings, we have the best possible. Technically the facilities provide the perfect conditions in which to test every aspect of production: I can foresee productions in other studios wanting to use it for this reason. Physically, customers, visitors and press can be hosted in the full sense of the word. They can park their cars on the doorstep; they can be entertained in the adjoining green room; they can take their seats in the auditorium with no prefixes necessary from the producer such as 'Of course in a proper cinema . . . this and that would be different.' Theatre 7 is a proper cinema."



Open-plan projection room features two combined 70/35mm Cinemeccanica projectors with 450 Super Zenith arcs. 70mm is equipped with six-track stereo sound, and 35mm has four track magnetic and standard optical.

A section of the individual Pullman seating in Theatre 7's auditorium. There are 22 inches of clear knee space between rows and five inches between the arms of each seat. Each chair has ventilation grille.

VITTLE VENDOR PROVIDES FAST SERVICE



Customers help themselves to hot foods attractively displayed and merchandised in Star Metal's Vittle Vendor 90 Hot Food Dispenser.

Pre-cooked and pre-wrapped for fast self-service, the foods are kept flavor fresh and temperature perfect. The Vittle Vendor's brightly lighted interior displays hot dogs, hamburgers, shrimp roll, other hot foods through easy to open, shatter-proof glass doors that also retain the heat. Back lighted color transparencies mounted on the superstructure attract customers' attention.

The Vittle Vendor Model 90 provides two moist and one very dry heat compartment, each fully insulated and thermostatically controlled by an individual infinite heat selected dial and indicator. The dry section accommodates foods requiring crispness and flavor. The wet section holds hot dogs, hamburgers, chicken, and hot sandwiches.

The V-90 Vittle Vendor is all stainless steel, has six inch stainless steel legs. All compartments hold eight stainless steel louvred, removable pans for quick restocking of foods. Sixteen pans are furnished as standard. The Model 90 is 38 inches high at front, 57 inches high overall, seven and one-half feet long, 22½ inches deep. Other models are available.

Gen. Cinema Income Up; Beverage Firm Acquired

General Cinema Corporation (Boston), theatre chain and soft drink operator, reported that net income for its first quarter ending Jan. 31 reached $523,000, or 16 cents per share, compared to $243,000 or eight cents per share, last year. This year, there is extraordinary income of $54,000, or two cents per share, in addition.

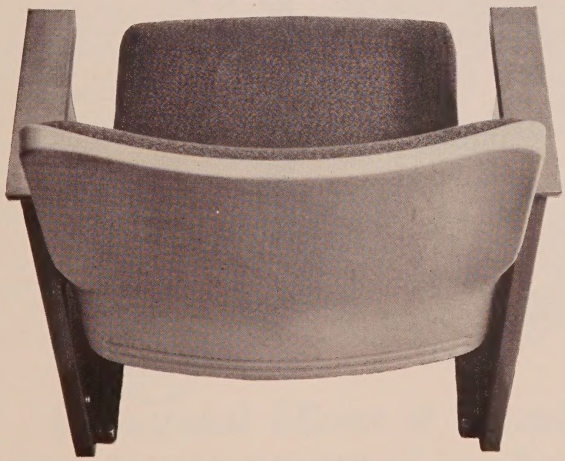
Revenues for the quarter were $22,987,000 against $10,500,000 in 1968. Both the theatre and beverage divisions showed increases. Richard A. Smith, president, cautioned against expectations of proportionate gains for all of 1969, pointing out that "the winter months are historically the least significant for both the theatre and beverage industries."

The company also revealed that it has signed an agreement to acquire Pepsi-Cola Bottlers of Atlanta (Georgia), its 13th Pepsi-Cola bottling franchise in less than a year, for approximately three million dollars in cash. The company now operates 18 soft drink beverage plants in seven states.

Smith stated also that, assuming acceptable market conditions, certain controlling stockholders are contemplating the filing of a registration statement in connection with the possible sale of approximately 350,000 shares, or about 10 per cent of the outstanding stock of General Cinema. The control group will retain about 40 per cent of the shares outstanding.

The company's 35th consecutive quarterly dividend—six cents per share—was payable March 25.

Notice. Irwin's new Citation chair has no breaks in the back.



Notice how good the chair looks. Because Irwin's new "Citation" has a one-piece injection-molded plastic back. With no unsightly moldings and weld seams. Plus no places for dust and popcorn to accumulate. Because the back panel bottom flange, which adds lateral strength, is angled toward the floor.

Now take note of the comfort. Wigglers and squirmers will find that Irwin's new polyfoam seat and back pads are soft as a caress. No sore backs here. And the rigid plastic back protects the upholstery. Yet our reputation for durability and low maintenance has not been compromised. And the way our seat stays silent through the life of the chair is an added attraction. The kind that always goes well with your next movie. Write for details.

IRWIN SEATING COMPANY
P.O. Box 2429-P, Grand Rapids, Mich. 49501

TESMA SURVEY OF NEW THEATRES

A TESMA survey of 130 new theatres reveals some interesting facts. The number, of course, is not indicative of the number of new theatres or theatres that have been substantially remodeled in recent months, but the evidence presented offers insights as to trends in modern theatre design and operation.

Location of theatres (greatest numbers):
Florida
New York
Massachusetts
Ohio

Ownership:
Circuits—98
Independents—27
Shopping Centers—85
Neighborhoods—17

Seating capacity:
350 seats to 850 seats—50%
850 seats to 1500 seats—12%

Opening dates:
December—18.5%
November— 9.2%

Theatre fronts:
Signs changeable letters, rear-lighted —90%

Color of letters:
Red—49.2%
Black—24.6%

Letter height:
17 inch—36.2%
10 inch—36.2%

Rows of copy:
Three—14.6%
Four—10.0%

Single of sign:
20′ to 24′—19.2%
15′ to 19′—10.8%

Poster Cases—54.6%

Boxoffice location:
Inside lobby—53.8%
Sidewalk —21.5%

Number of cashiers:
One—57.7%

Ticket issuing machines:
Electric—66.9%

Coin changers: 47.7%

Equipment—Lobby & Foyer:
Poster Cases—66.9%
Rubber Matting—35.4%
Carpeting—83.1%
Lobby Posts and Ropes—75.4%
Coin operating vending—50.8%
Concession counters—75.4%
Ranging in size 10′ to 29′

Auditorium:
Orchestra floor only—81.5%

Seating:
Standard incline—76.9%
Center side aisles—52.3%
Staggered seating—58.5%

Chairs:
Upholstered—71.5%
Spacing 38″-39″—24.6%

Carpeting:
Aisles—91.5%

Screens:
Flat—72.3%
Gain—73.8%
Adjustable masking—63.1%

Speakers:
One speakers—50.0%
Five speakers—19.2%

Projectors:
16mm— 5%
35mm—87.7%
70mm—22.3%
New when installed—73.8%
Used when installed—20.8%
Water cooled —50.0%

Lamps:
Carbon arcs—73.1%
Xenon —25.4%

Power conversion:
Rectifiers—75.4%

Sound Systems:
Optical—70.8%

Power Amplifiers:
Solid state —46.2%
Vacuum tube—48.5%

Lenses:
35mm wide screen—59.2%
CinemaScope —56.9%
70mm wide screen—13.8%
2 25/32″ —88.5%
4″ dia —14.6%

Twin theatres—5

Automated booth—2

the

"4000"

LINE

of

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SCREENS

available through

N.T.S

NATIONAL THEATRE SUPPLY CO.

New Automatic Boxoffice Control

ALONG WITH the coming of automation to the theatre, comes another new concept—the AutoPrint Admission Control System.

Nicknamed the Boxoffice Totalisator, this system was conceived to create a new high in boxoffice control.

The AutoPrint System was designed to meet four main objectives: 1. Ticket issuing equipment which provides fast customer service. 2. The immediate production of complete sales records to allow for continual accounting records. 3. Create ticket flexibility, reducing ticket procurement and inventory costs. 4. Introduce a new high level of security, insuring maximum dollar profits.

By developing a completely new power train, selection system, cutting mechanism and highspeed printer, the Number One objective, Fast Customer Service, was fulfilled. Using the multi-unit concept (a different issuing unit for each class of ticket—adult, child, etc.,—fast issuing in each class is possible, along with color combinations for price variables.

The immediate production of sales records is accomplished by including a Digitmatic print sales accumulator. The Digitmatic accounting unit can be located in the manager's office or other in-house location, along with the optional feature of parallel accounting units for multi-observation points.

Ticket flexibility is accomplished through one of the most unique AutoPrint features. Included within the overall ticket issuing unit design, is the ability to print tickets as they are being issued. The ticket format or design can be altered or tailored to the particular operation or attraction, through the incorporation of interchangeable printing plaques.

Certain information can be readily altered by means of a panel of dials located within the unit, under lock and key.

An additional feature can be included which provides an extra measure of showmanship: the current attraction can be included and printed as issued, by means of an interchangeable insert. Inserts are produced by the theatre operator, through the use of an inexpensive, hand operated metal tape impression device. Tickets are provided in the popular fanfold arrangement, which allows for ease of reloading.

Security is always a good topic for conversation around theatre management personnel; security can mean the difference between profit and loss, or opening and closing. A great deal of design effort was expended toward tightening boxoffice security, and listed below are the guidelines used for the AutoPrint project: 1. Develop a means to effectively deter ticket resale or planning. 2. Control all ticket stock. 3. Provide the ability to monitor boxoffice activity.

Every theatre exhibitor will agree that a good percentage of profits may be lost through unlawful resale of tickets or, as it is popularly called, ticket palming. A feature was included in the basic design of the AutoPrint which creates an extremely effective deterrent against the ticket palming and resale problem. The sale of tickets in the boxoffice is accomplished by the AutoPrint issuing unit without the cashier handling ticket stock; tickets are delivered automatically to the customer without the interception of the cashier. Customers obtain their own tickets through a unique delivery approach, under the complete observation of the cashier, but the cashier has no reason for handling ticket stock, hence no easily available means of reselling tickets. Any palmed tickets cannot be resold through the boxoffice without the extreme danger of detection.

Ticket stock control is made possible through the use of a printed receipt form. The ticket issuing mechanism accepts a $3'' \times 3''$ ticket, and issues to the customer a $2'' \times 3''$ ticket. The $1'' \times 3''$ remainder is stored within the mechanism in a continuous receipt arrangement.

Additional control is gained (particularly in the case of the chain theatre operations) by exchanging receipts for an equal number of unused sequentially numbered stock. An arrangement of this nature might operate as follows: The theatre requires fresh ticket stock. The manager or operator forwards a request to the home office. The home office fulfills the request in exchange for an equal number of AutoPrint receipts.

The receipts as created by the AutoPrint machine carry additional value over and above the inventory control of stock; each receipt is printed with a cash value: the value represents a particular transaction or ticket sale. By monitoring the receipts, it is possible to monitor the boxoffice activity, balancing receipts against Digitmatic turn-in forms. It is therefore, impossible for a ticket to be issued through the AutoPrint unit at an incorrect value without detection. The AutoPrint receipt provides a complete record of all transactions in the order in which they were created.

MR. EXHIBITOR:

On this emblem you will find the crafts
we organize from coast to coast.

The full union theatre is the best theatre—attracting the most reliable projectionists, stage employes, cashiers, doormen, ushers, snack bar help and maintenance personnel.

The full union theatre is a great selling point. Build the good will of thousands of patrons. Run the I.A. emblem film strip at each and every performance.

International Alliance of Theatrical Stage Employes

Richard F. Walsh, President

Employee Thievery

(Continued)

It is possible for cashiers and ticket takers to work in collusion to resell tickets for private gain? Is the supervisory staff instructed to make periodic surveillances of those who fill these job functions? Do ticket takers deposit tickets promptly in the receptacle? Do they put their hands in their pockets often? Do they reach frequently for a handkerchief when they have no cold?

Does anyone go to the cashier's box other than the manager? Is the relief cashier ever one who has just taken, or shortly will take, tickets? Is anyone, even a manager, allowed to serve as relief for both ticket takers and cashiers?

Can a cashier continue to sell daytime tickets after price change in the evening and pocket the difference? Does anyone make a check as tickets switch from daytime to evening?

Are ticket numbers booked on the hour on your boxoffice statements, so that at any given time a check can be made to determine if a cashier is selling loose tickets out of sequence?

What provision is there for checks of late sales? Can a manager close his box office 30 minutes early, send the cashier and ticket-taking employees home, and pocket the receipts for the next half-hour?

In drive-ins—whether you use car counter, tickets, both, or neither—what check is there on the employees who operate them and make up your box office statements? Are there periodic personal car counts made to match against statements?

Are there comparison checks run on other theatres to determine if grosses are what they should be?

Are attendance figures and refreshment sales crosschecked within theatres to allow each to be a control on the other?

What policy determines how patrons can improve their seats once inside the theatre, perhaps from balcony to loge? Can they do so simply by handing a nearby usher a quarter for himself?

Remember, gentlemen, these problems affect all of you—exhibitors, distributors, and producers alike. It's simple: whatever lowers grosses reduces profits right along the line for everyone involved.

I hate to think how many distributors, for example, have doubted the honesty of an exhibitor who was actually the unwitting victim of his own dishonest employees. If he was guilty of anything, it was not faking the grosses; he was guilty of the kind of apathy or indifference or negligence that permitted his own profits to be drained away.

It is our experience at Dale that almost invariably, when we have checked theatres on behalf of suspicious distributors, we have found that the exhibitors were the careless or complacent dupes of their own "trusted" employees.

One of the nation's largest insurance companies reported on employee theft earlier this year by saying, and I quote exactly, "There is not one segment of American industry where the dishonest employee cannot fill his pockets if he only wishes to do so."

If he wishes to do so.

You can bet your bottom dollar he wishes to do so.

If you let him.

That New York Times article I mentioned a few moments ago said, ". . . thus far nothing has stemmed the rising tide of thievery."

One thing can stem this rising tide that can engulf you just as surely as any tidal wave. And that one thing is your conviction that you can do so.

Don't trust your employees to look out for you.

Don't trust routine systems and procedures to protect you.

Trust nothing—except your own ability to erect a security program that builds a wall around the profits you make—a wall the dishonest will not attempt to get through.

Dishonest employees are smart. Those who are stealing merely because they have been getting away with it will stop just as soon as they see you are working to protect your money. The ones who work to steal will move on to other pastures—for they know there will always be pastures where they can steal to their hearts' delight.

Management doesn't care—and that's the shocking truth.

Management of that drive-in in California knew their concession manager was using a cigar box for his receipts. They knew because we had told them in the course of our regular spot checks of the concession. They knew because they received a bill for its repair. But they didn't care enough to follow through and find out where their register was and why it wasn't being used.

Management of a Connecticut drive-in had a pretty good idea that their free-admission policy was being abused by their manager. But they neglected to follow through until we told them that it was being abused to the point of $50 each and every evening.

Management of a conventional theatre in Virginia, told of a conspiracy in which the manager and a cashier had taken $5,000 in one year, could not believe that two long-time and trusted employees could do such a thing. When we had it in writing, management finally changed its mind.

How much evidence must you have before you decide to take steps against the manager who closes the box office 45 minutes early each night and continues to sell tickets for private gain; against the concession attendant who brings his own candy for sale so his boss' inventory won't show him up; against the cashier-ticket taker conspiracy which sells each ticket two or three times—once for the house, once or twice for themselves?

A number of theatre owners have approached us with what they termed the answer to clipped tickets—turnstiles operated by cashiers. Shortly after the turnstiles were installed, they came back to us with a new question. Why weren't their receipts up? They hadn't realized that when they gave their cashiers power to control admissions—and to indicate child or adult admission simply by pressing a button—that all they were doing was removing the need for the cashier to conspire with a ticket taker. From that point, she could steal all by herself.

Where's the answer to all this?

The answer is in your attitude.

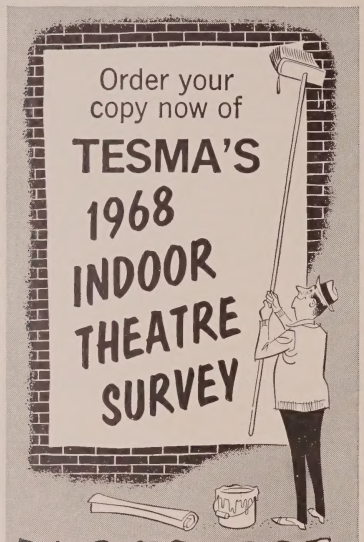
In an attitude of "let's look and see" rather than "it can't happen to me."

Remove your indifference, your lack of vigilance, your disinclination to follow-through on programs established for your protection.

Remove all this—and begin to awake to the problem that has existed for many years in the theatre and concession industries. Your employees are handling your money every day. In the absence of safeguards, safeguards they know about and respect, they will steal from you.

You can fight them in a number of ways—theatre checkers, undercover operators, or polygraph examinations. These are details.

But the reason you must fight them is something a bit more basic—your survival. The man who believes the dishonest employee is out to close him down is the man who will do something about it. The man who will do something about it is the man who will win.



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- LOCATION (Downtown, Neighborhood, Shopping Center)

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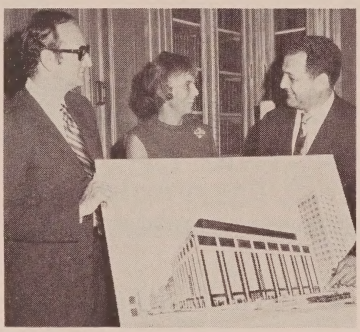
Shopping Center Theatres To Music Makers Group

The Music Makers Group, Inc., New York, has reached an agreement in principle to acquire six motion picture theatres, located in shopping centers in New Jersey and in Westchester County, N.Y., for an undisclosed amount of cash. Five theatres are presently operating, and the newest theatre is scheduled to open April 1.

Music Makers Group president Milton Herson said the present theatre management will remain. This is Music Makers' first major acquisition and represents the company's first move into the movie theatre field.

Music Makers Group, Inc. is a creator of original music for advertisers and advertising agencies and prepares production packages for radio and tv stations through its Mark Century Division. The company has recently established a sound dubbing facility.

DEPT. STORE-THEATRE



Left to right—Alexander Farkas, president of Alexander's; Mrs. Mary Lindsay; and Salah M. Hassanein, executive vice-president of United Artists Theatre Circuit, Inc.

A six-level Alexander's department store will be constructed in New York on the west side of Broadway between 96th and 97th sts., at a cost of $12 million.

The proposesd store, the chain's second unit in Manhattan, will be the first new major department store to be built adjacent to an urban renewal section of the city.

It is designed to serve the Lincoln Center complex in the W. 60s, the upper West Side, most of Harlem, Washington Heights, and Inwood, with a total trading population of over 800,000—more than half of all Manhattan.

The 40,000-square-foot plot, acquired from an affiliate of the United Artists Theatre Circuit, Inc., at an undisclosed price, presently houses two movie theatres, the Riviera and the Riverside, as well as a number of one-level retail shops.

These existing buildings will be razed to make way for the new store, which will also house a 10,000-square-foot movie theatre with 1,000 seats to be leased back to United Artists by Alexander's.

Alexander Farkas and Benjamin Bartel, president and chairman of the board of Alexander's, respectively, pointed out that moving into this area was prompted by the urban redevelopment programs of the city and those which private organizations have instituted on the West Side. The store will employ from 750 to 1,000 persons, many of whom will be recruited from the surrounding area.

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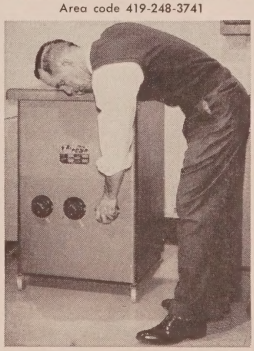
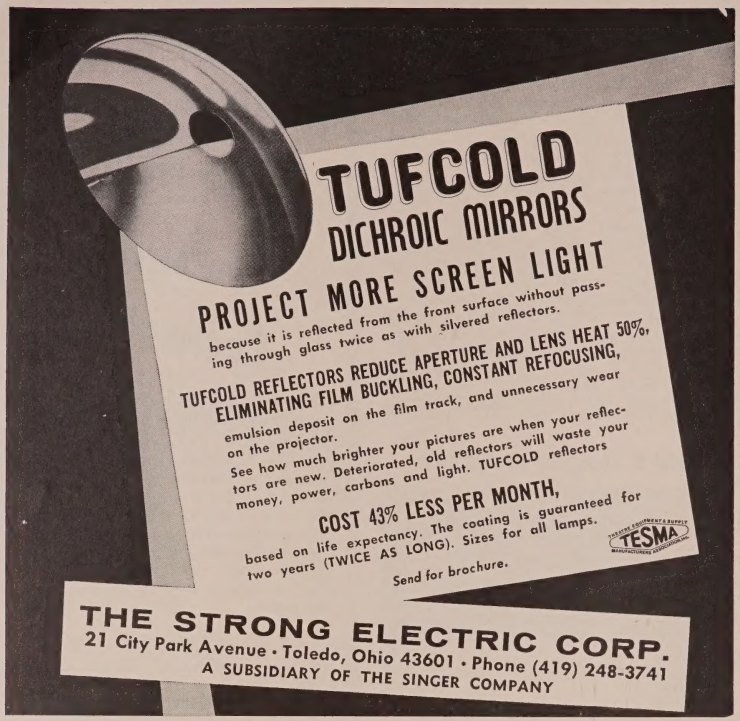




Massey put it together.

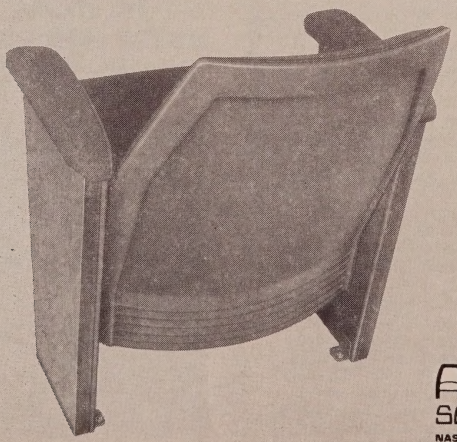
A new chair with a one-piece moulded plastic back. The Polaris chair. Massey put a lot of thought into the Polaris chair. To make it just right.

They put it together with a one-piece back. Because it's stronger. Looks better. Because they could eliminate ugly seams and exposed screws that snag clothing. And because there's no fold to catch dust and candy wrappers.

They put it together with 2" of foam on the back and a foam cushion over springs on the seat. Because they knew it would sit better. Be more comfortable. Hour after hour.

They put it together of moulded plastic. To keep its beauty for a lifetime. To keep it from getting scratched and marred in heavy day to day traffic.

They put it together to give you a chair that can meet the public. Over and over again. Put it together yourself. If it adds up. Write Massey and get together with their new Polaris chair.



Massey seating co.
NASHVILLE, TENNESSEE 37208

"Period" Showcase Set

Village Opera House, a trend-setter among first-run, reserved seat theatres and new Fort Worth, Tex., landmark, is scheduled for mid-May opening in "1849 Village." The announcement was made by Philip C. Tidball, president of Tejas Theatres, Inc.

Tidball also heads Tidball and Associates, Inc., a partner in the joint venture with a Bonanza International subsidiary, Village Opera House Company, of which John Jones is president.

Nicknamed the "Victorian Jewel Box" by its creator, theatrical designer Peter Wolf, the Village Opera House will evoke the spirit of the Gold Rush Era, rich in ornate embellishments.

"Too many theatres of contemporary design look sterilized, and this is reflected in the attitude of the moviegoer," Tidball said. "The excitement of the lobby decor, coupled with fine movie entertainment, will make for a totally enjoyable entertainment experience."

For this reason, the facade of the theatre features ornate brackets, balustrades, and millwork trim. The lobby is dominated by seven gaslight chandeliers of antique brass, each of which is six feet in diameter, clearly visible from University Drive through a pair of two-story arched windows.

Design of the Village Opera House is integrated with that of seven food establishments planned for the leisure-time development. All buildings feature gingerbread trim reminiscent of the mid-19th Century. The architecturally unified buildings will center geographically on an old-fashioned gazebo or bandstand.

Dominating "1849 Village" will be the theatre, located atop a high terrace and surrounded by live oak trees and shrubbery. Theatrical lighting will flood the entire complex with a pinkish-amber hue.

Exterior and interior doors created for Village Opera House are dark wood with inset multicolored stained glass panels.

Wallpaper of gold foil with red flocked design is used extensively through the textured lobby and theatre proper, as is sumptuous scarlet carpeting. Gold velour ottomans will complement lobby decor, and the gold theme will be repeated in theatre seat upholstery and screen drapery.

In keeping with the 1849 period, the Opera House will name current attractions on exterior playbills, rather than on a marquee. However, a formal marquee fronting on University will also announce features. Authentic melodrama playbills and posters will be a prominent part of lobby decor.

"Ticket agents, concession stand attendants, and ushers will be costumed in period dress to help evoke the excitement of the era," Tidball said.

The screen, contemporary in design but masked by a massive gold satin grand drapery, is probably the largest in the southwest, measuring 20 feet tall and 46 feet wide, he said. Padded seats with swivel backs are 22 inches wide, fully four inches wider than the average theatre seat and wider than a first class seat on an airliner.

Individual row aisles are fully a foot wider than average and are on a six-inch graduated plane for unobstructed picture viewing. Two main aisles and two side aisles will provide easy access to all seats. No seat will be against a wall.

Spokesmen for "1849 Village" said the theatre opening will be used as the springboard for the official opening of the colorful theatre and seven-restaurant community.

Theatre Concession Growth Seen

MAJOR FOOD corporations are overlooking or neglecting a big market potential by failing to provide the right products, merchandising assistance, and industry service to the vastly expanding concessionaires of the nation. This was the message to the National Association of Concessionaires at its annual convention in San Francisco by Jack Lynes, vice-president of Theodore R. Sills, Incorporated, national public relations firm.

Revenue from food service operations in 1,215 commercial arenas and 830 commercial stadiums amounts to 15 per cent of gross dollar volume, according to a survey quoted by Lynes. Yet the market potential in drive-in theatres, walk-in theatres, and other concession locations has hardly been tapped, he said.

"Theatres, both drive-in and walk-in, are catering to family audiences," he said, "but the menu offered in food service is usually limited to hot dogs, hamburgers, candy, and soft drinks. Theatre concession operators have an obligation to their customers to offer a menu variety with nutritional value to please the entire family."

Convenience or ready foods have been developed by food service manufacturers for restaurants, drive-ins, hospitals, nursing homes and in-plant operations, but these techniques and ideas have not been presented properly to concessionaires, he said.

He then assembled a panel of nationally known food service experts who proceeded to show visually and in demonstrations how to adapt the new foods and new design and equipment techniques specifically to concession operations.

Participating were Cal Morken, publisher of Drive-In and Carry-Out magazine, Chicago; Dal Estes, specialty meat products, Swift & Co., Chicago; William Ulman, Raytheon Company, Oakland, Calif.; Mel Glatz, designer and consultant, Los Angeles.

Working without a professional chef and wearing business suits, Lynes and Ulman prepared more than 60 different menu items using available "convenience" foods. The dishes were put into individual plastic serving containers and were heated in seconds in a microwave oven. Items included macaroni and cheese, barbecued shrimp, a Reuben sandwich, "Reuben's Mother-in-Law," a concoction of canned kraut, canned corned beef hash and Swiss cheese; chili size, chili dogs, Sloppy Joes, a dozen different pre-portioned sandwiches, hamburgers, cheeseburgers, and a full range of portion-controlled frozen entrees.

Airline stewardesses passed the sample dishes to concessionaires in the audience.

Publisher Morken announced to the concessionaires that his magazine will begin publication in January of a special section devoted to merchandising of foods in concession locations. He urged concessionaires to take a lesson from drive-in operators in creating menu variety with newly available foods that eliminate on-premise labor costs. He cited such profit items as fried chicken (pre-cooked), shrimp, fish and chips, and hot sandwiches. He also described the trend to cluster-type concessions, where a group of stations each feature a specific item, such as pizza, fried chicken, fish and chips, chili with many variations, Mexican foods.

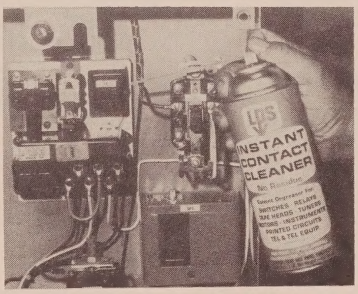
He gave a profile of the drive-in theatre food service operation compiled from his magazine's survey of 371 out of 500 locations. It cited dollar volume, attendance, type of food equipment, and exact ratio of items sold. Naturally, hot dogs, hamburgers, soft drinks, and popcorn dominated the present market.

"Hottest item in the fast food business," the hot roast beef sandwich, was described in detail by Estes. He showed the profitability of the item, illustrating the availability of precooked roast beef, instant gravy mixes. He also showed graphically the various cuts of beef adapted to the specialty menu item. He emphasized that sales of hot roast beef sandwiches do not cut into existing sales of present items; they are "in addition to."

Glatz emphasized the visual appeal in the design of food concession operations in both walk-in and drive-in theatres. He showed examples of integrated design, with diagrams of the efficiency of the "scramble" type of operation, as compared with the straight-line cafeteria system. This system can handle 28 per cent more customers with fewer employees, faster customer turnover, and more profit.

As an example of how food manufacturers have overlooked this market, Lynes pointed out that carbonated beverages, candy, and popcorn firms dominated the exhibit hall, with only a few food products represented.

Instant Contact Cleaner



A new Instant Contact Cleaner for electrical, electro-mechanical and precision equipment, and controls is available from LPS Research Laboratories, Inc.

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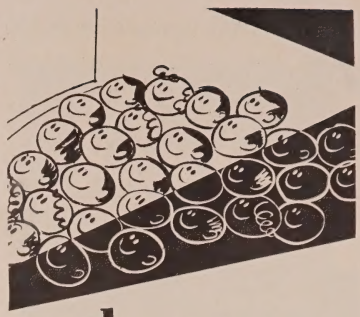
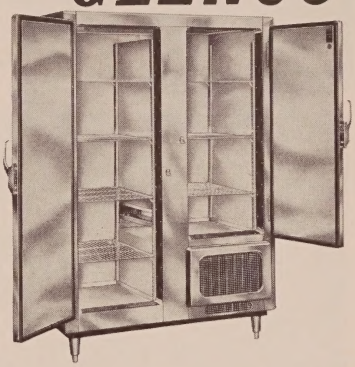
LPS Instant Contact Cleaner is excellent for cleaning electric motors, relays and switches; film, tape and tape heads; printed circuits, tuners; precision instruments; bearings, liquid oxygen systems and other precision cleaning jobs not open to harsh cleaners.

It is non-toxic, non-flammable, non-explosive, non-conductive, and leaves no residue.

LPS Instant Contact Cleaner's non-flammable and di-electric properties allows safe cleaning of electrical-mechanical equipment while in operation—saving time and money on shutdowns. Complex electrical-electronic and fabricated equipment may be easily cleaned without disassembling. It is anti-static and compatible with electrical insulation, elastomers, and all metals.



to keep everything cool (except the patrons)
smart drive-in theatre operators choose refrigeration by GLENCO



Glenco Guardian refrigerators and freezers combine low initial cost and years of hard service with all the features a drive-in operator needs.

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GLENCO
GLENCO REFRIGERATION CORPORATION
JANNEY AND ANN STS. PHILADELPHIA, PA.

CARPETING (*continued from page* 28)

multiple widths and fibers for limited yardage requirements.

I also wish to mention static proofing, and carpets for outdoor use. We can static proof carpets today in two ways. The first, by use of copper wire twisted around the face yarn, usually every 4th end of yarn; on dark colors, this wire is visible, and can be used only on loop pile qualities, not cut pile. Its use, however, does materially inhibit static build up to a marked degree.

The second, and more effective method, is by use of a stainless steel fiber being blended into the face fiber in the raw yarn preparatory stage. It cannot be used with a continuous filament yarn. Small amounts of this steel fiber, called Brunsmet, is dispersed throughout the raw face yarn in the carding process. It is completely picked apart and disseminated throughout the face fiber so that, in the finished product and in conjunction with a special carbon black additive to the back sizing, the carpet is rendered virtually static free.

The outdoor carpet market, the newest innovation in the industry, has been absolutely fantastic; in 1968 alone, over 70 million square yards were produced. Outdoor carpets are, in the main, polypropylene or acrilan fibers: Both solution dyed; that is, the color is added to the chemicals that make up the fiber while still in the solution state. This way, the color permeates the fiber completely—not just coating it. These fibers are highly stain resistant and can even be exposed to undiluted clorox (or other strong bleaches) with no damage.

For theatres, this type of carpeting will have great application for the soda fountain area; in the outer lobbies; and because of their budget prices, under the seats in the theatre proper.

Today, carpet is considered by architects and interior design people, not as a luxury item that is to be used only in executive offices, but as a necessary and vital building product, to be used in all general areas of a building.

Carpet is being installed these days, not only in buildings that have over the years normally used carpet installations, such as restaurants, hotels and theatres, but in schools and universities, automobile showrooms, hospitals, super markets, retail stores of all types, office buildings and apartments.

Carpet is also used for a variety of practical reasons: It offers distinct acoustical properties, and has proved to offer substantial savings in maintenance costs. Carpets offer better working conditions, improving efficiency and employee morale—plus the obvious advantages of aesthetics and warmness—facts that you theatre people have long recognized.

The search for new uses for our product goes on—most of the major mills are diligently working toward the development of a suitable, practical carpet to be used as a wall covering. Making the carpet in the right texture, colors, price ranges, and fiber, with the proper backing to afford good acoustical properties, is no problem—we could market such a product today. We are concerned about the flammability factor of a product installed on a vertical surface: A carpet that will pass the most stringent flammability test in a horizontal position, very likely will not in a vertical position. What we must find, is a way to economically flameproof the fiber, a flameproofing that is permanent—not for a three to six month period that we know can be achieved now; a treatment that will not affect the yarn appearance and that will afford bright, clear colors.

We are closing in on the problem and I am confident that before too long you will be hearing of the new acoustical wall treatment—carpet.

Most of my comments have been directed towards the commercial market. Perhaps because this is the glamour-end of the carpet greatly to the industries growth. The commercial carpet market today represents apbusiness, the area that has contributed so proximately 40 percent of the industry sales, and should reach 50 percent within five years.

Our real growth potential for the future, however, lies in the retail or home use area. We see every square foot of the home, baths and kitchens included as a potential for our product.

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KNEISLEY rectifiers: Miniature, Standard, and Twin

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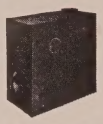
SILICON RECTIFIERS
Standard High Current
Size 40½x18x24"



Miniature Size
20 x 20 x 10"

R-1220-2 D.C. Exciter Lamp Supply

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Selenium Rectifiers 30 thru 180 amps for CARBON ARCS 20 thru 95 amps for XENON LAMPS	Coconut Oil Heaters and Dispensers
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POSTS AND ROPES

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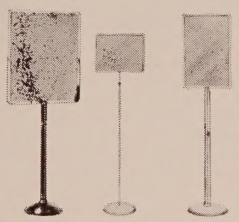
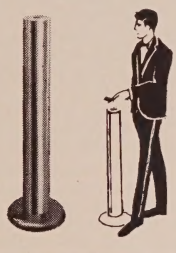
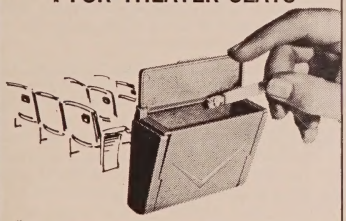


TICKET RECEPTACLES



ASH RECEPTACLES FOR THEATER SEATS



SAND URNS

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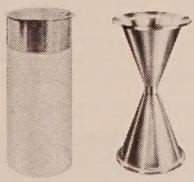

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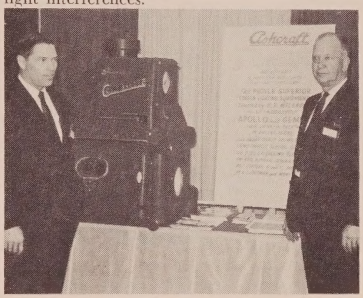
Solving Stray Light Woes

On Oct. 4, 1968, B. R. and Gordon McLendon opened their Apollo Twin Drive-In Theatre in Dallas, and it was described by all who saw it as the "ultimate-of-all-ultimates" in twin drive-in theatre design and spectacular new innovations.

It is located in the suburban Dallas area of Garland, and the completed complex carries a price tag of slightly under $2,000,000.00.

Like most drive-in theatres located in high traffic and business areas, ambient or stray light from highway intersection lighting, electric signs, used car lots, etc., interferes with good projection and proper screen lighting. A combination of high white light carbon arc projection lamps and completely balanced individual rectifiers are required to cut through the interfering stray light.

Four Ashcraft Super Core-Lite carbon arc projection lamps and four Ashcraft S-1712R [130-170 amperes] High Reactance Heavy Duty rectifiers were ultimately selected by the McLendons to meet the demanding job of projecting a better picture under extreme stray light interferences.



Pictured above in the Ashcraft booth at Show-A-Rama 12 in Kansas City are sales engineers Martin Woods [left] and John Caldwell of Modern Sales and Service Corp., Dallas, who sold the Ashcraft equipment.

The installation of the lamps and rectifiers were under the supervision of James Skinner, chief sound and projection engineer for Modern.

NGC Fox *(continued)*

provide undistorted screen images. The booth is designed to handle all current projection processes from 16mm to 70mm film.

The front half of the building houses the entrance, indoor box office, lobby areas, rest rooms, concession area, storage, and offices. Service facilities for the staff, air conditioning and heating are on the second floor. The lobby is done in warm wood tones, paneling, and split block surfaces to give varied texture. Most of the west and north walls are tinted heat resistant glass set in anodyzed aluminum.

Patrons enter under a broad canopy sheltering them from sun and rain. Tickets are sold at a completely automated open counter box-office just inside the entrance.

A refreshment bar is built along the east lobby wall and is equipped with the latest and most efficient service machinery. The lobby and refreshment areas are completely separated from the auditorium so no noise or stray light can mar enjoyment of the screen attraction.

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Towne Complex, K.C. (*continued from page 5*)

booths, meeting specifications for the Durwood automated system. Booths of the upper level theatres will adapt for either 35 mm or 70 mm projection; the downstairs theatres handle only 35 mm.

Construction was under the supervision of Robert J. Schumann, Durwood director of design and construction, with the Hastings Construction Company as the general contractor. The architects for the project were Lun-Balderson, A.I.A., and the decor is by Hollis Jack, A.I.D.

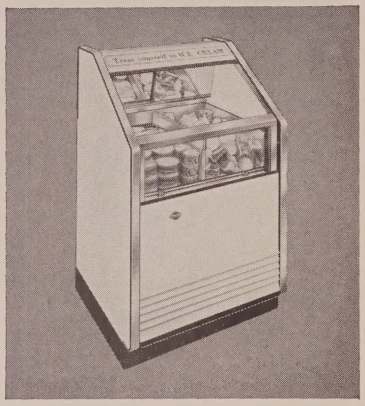
Bringing the Townes to realization gives Durwood a dozen theatres in downtown Kansas City, and a total of 20 in greater Kansas City.

In the four new Towne Theatres, Durwood has given Kansas City not only a downtown showplace, but the ultimate in both elegance of surroundings and comfortable seating, with the most modern screen and sound projection. The standards of luxury at these smaller theatres is the same as that found in the circuit's larger, deluxe, reserved seat theatres.

The objective is to make theatre-going an enjoyable experience, in surroundings and atmosphere as well as in technically perfect projection. "Whichever one of our theatres the patron chooses, we want him to feel that he is important enough for us to make it particularly inviting to him," Goodfriend explained.

The Towne Theatres make up one of three notable complexes designed and operated by Durwood. The first four-theatre group anywhere is the Metro Plaza theatres in Kansas City, completed and put into operation late in 1967. A complex of six theatres, Omaha's Six West, was completed and put into operation there late in 1968. Complexes comprising several theatres in a single grouping are on the drawing boards at Durwood for several other locations.

New Bally ice cream merchandisers make extra refreshment sales



Patrons are tempted to add ice cream novelties to their refreshment purchases when the dramatic displays in Bally Merchandisers go to work.

New design is outstanding when featured as a single display . . . or blends perfectly into counter lineup. Made with new features including urethane moisture-proof insulation . . . unconditional 5-year guarantee.

Model TI-30 above for theatre lobbies, 30" long. Approx. 889 novelties.

Model TI-43 to right for drive-ins, 43" long. Approx. 1216 novelties.

Bally

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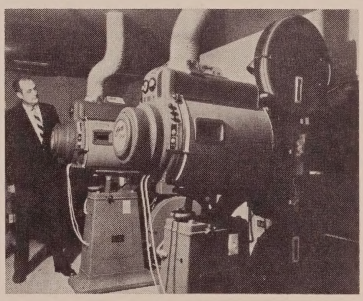
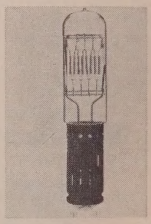
Lamp For Mini-Cinema



Hiram P. Godson, manager and projectionist of the new Sandy Springs Mini-Cinema, inspects the Wil-Kin, Inc., installation of Strong X-16 Xenon lamps in this Sandy Springs Shopping Center Theatre, Atlanta.

Tungsten-Halogen Lamp

Sylvania Electric Products, Inc., is offering a complete tungsten-halogen lamp line for television and motion picture production, with its introduction of a 10,000-watt tungsten-halogen lamp.



Richard B. Martenson, vice-president of marketing for the company's Photolamp Division, said that "tungsten-halogen lamps are now available to fulfill practically every conceivable need in lighting for television and motion picture production. Sylvania's line of tungsten-halogen lamps have more than twice the effective useful life of conventional incandescent studio lamps, and are directly interchangeable with the conventional types."

He said that the dramatic performance of the lamps is due to the fact they maintain uniform light output throughout their life. This uniform performance of tungsten-halogen lamps eliminates the general practice in studios of making lighting adjustments to compensate for lamps whose light output has diminished through use. This feature permits additional effective use of the new lamps.

The 10,000-watt tungsten-halogen lamps is the largest wattage generally used in television and motion picture production. With introduction of this lamp, Sylvania now offers over 30 tungsten-halogen lamp types which provide the industry with a complete line of lamps for all existing fresnel and ellipsoidal luminaires.

The 10,000-watt tungsten-halogen lamps have been designed with color temperatures of 3200 and 3350 degrees Kelvin. The lamps have an over-all length of 15 inches, and are interchangeable with G96 10,000-watt standard types.

In 3200 degrees Kelvin, the lamp has been designated DTY. It has an average rated life of 300 hours. In 3350 degrees Kelvin, the lamp has been designated DTZ. This lamp has an average rated life of 150 hours.

Like earlier tungsten-halogen lamps, the color temperatures of the new 10,000-watt lamps remain stable while standard incandescent lamp color temperatures fall off due to bulb-blackening. Color temperature efficiency is maintained because the tungsten evaporated from the filament is not deposited on the lamp wall but is redeposited on the filament itself.

Other major features include a greatly reduced bulb size, both in length and width which affords greater ease in shipping, storage, and handling. The lamps also are designed for low-noise operation, even when being controlled by electronic dimmers. Conventional studio lamps may give off a "sing" that can be picked up by microphones normally located overhead in the vicinity of the lamps.

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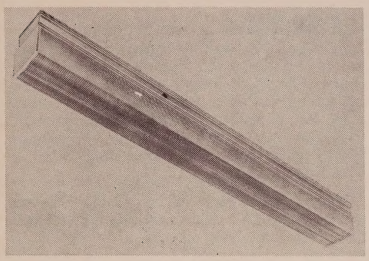
NEW PRODUCTS OF INTEREST . . .

Emergency Light



Holophane Company, Inc., New York, has a new battery-powered fluorescent emergency light for use in stores, hospitals, hotels, schools, theatres, restaurants, terminals, sports arenas, office buildings, industrial plants, and other buildings where stand-by lighting systems must take over when normal power fails. A built-in solid-state inverter changes sealed-battery DC to AC for operation of fluorescent lamp.

The new "Lensafe" is the first generally-available fluorescent emergency light on the market, and is engineered for stand-by lighting of halls, stairs and doorways; elevators; control rooms; operating rooms; and stores in which merchandise is susceptible to pilferage. The new emergency light provides 90 minutes of up to 1¾ footcandles, depending on installation conditions.

The styled unit matches a standard room-lighting fixture and can be mounted individually or in continuous runs as part of a general lighting scheme.

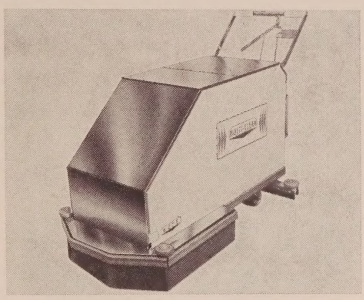
The new fluorescent emergency light is approximately six times more efficient than an incandescent unit. It is equipped with a Holophane prismatic lens which provides wide, uniform light distribution and avoids glare. Sealed lead-acid batteries require no maintenance. There are no contacts to maintain or fail.

The new Lensafe measures 4′ long by 5″ wide by 5″ high. It consists of an aluminum body with an acrylic wrap-around lens and a 40-watt fluorescent lamp. Battery, solid-state charger, inverter, and switch are contained within the aluminum body.

The charger connects to the building power supply and keeps the battery fully charged and ready for use. Upon failure of the main power supply, the battery is automatically connected to the inverter by the solid-state switch, and the lamp lights. The battery is automatically disconnected from the inverter following resumption of normal power and is automatically recharged by the charger.

When used as part of a room lighting system, the inverter normally receives power from the building through a special solid-state supply unit. Upon failure of normal power, the battery takes over as previously described.

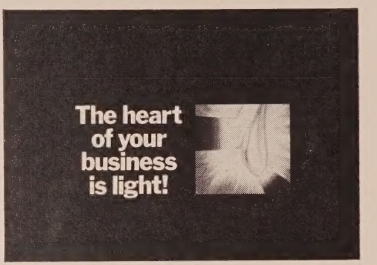
Automatic Floor Cleaner



Multi-Clean Products, Inc., will introduce 19 and 22-inch low-profile automatic floor scrubbing machines at the April Sanitary Supply Association show in Chicago. Both automatics incorporate many proven Multi-Clean features with laboratory tested innovations, according to the St. Paul, Minn., firm.

The Model A 19E has a ¾ horsepower motor on its 19-inch brush and a separate by-pass type motor for its vacuum. The Model A 22E also has a by-pass vacuum motor, but a one horsepower motor propells a 22-inch brush. Both automatics have Multi-Clean's standard eight-ball bearing gear units and heavy-duty electric motors that can be interchanged with other Multi-Clean machines.

Operators can see the floor better because of the low-profile feature. The machines are 28½ inches high at the back and slope downward to just 16 inches at the front. Ball bearing rear wheels and front casters with non-marking tires make the units highly maneuverable. Over-sized removable squeegees facilitate cleaning close to walls and obstructions.



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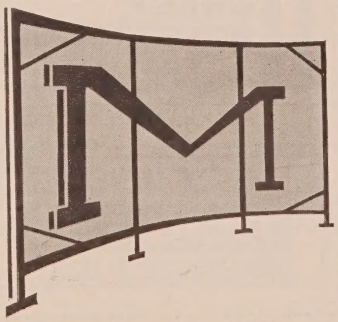

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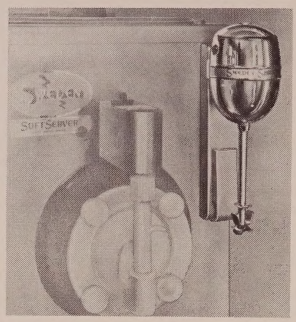
NEW PRODUCTS OF INTEREST

SWEDEN ADDS SHAKE

Operators who serve a limited number of milk shakes a day can now enjoy the advantages of machine-made shakes. A solid mount Sweden ShakeMixer, used in conjunction with a SoftServer, gives the operator a low food cost and also reduces the time and labor involved in making hand dipped shakes.

To make a shake, the operator pours milk into the shake container, adds flavoring, and presses the foot pedal to draw the softserve. He then holds the container on the spinner, which is actuated by a gentle pressure of the cup against the trigger plate, for a few seconds —then serves.

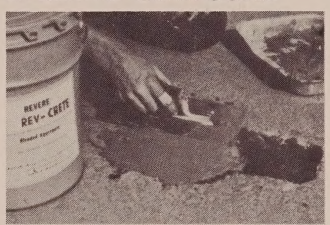
Operators with single head ShakeMakers can greatly increase the versatility of their machines by adding swivel mount ShakeMixers.



Utilizing a neutral shake base, the operator is able to serve almost unlimited flavors to his customers. He first puts the desired flavor into the container, then holds it under the dispensing spout and presses the foot pedal. Mounted beside the dispensing spout, the spinner blends in the flavor as the neutral base is drawn.

Both of these Sweden ShakeMixers are available as accessories for installation on machines already in operation, or they can be ordered as accessories on new machines, mounted and ready for use. Sweden Freezer Manufacturing Co. is headquartered in Seattle.

PATCHING COMPOUND



Revere Chemical Corporation, claims a one-product "cure-all" for most concrete maintenance problems. New Rev-Crete is said to be so versatile it can be used for everything from patching concrete floors to complete resurfacing of spalled traffic aisles and sidewalks. Use indoors or out at temperatures as low as 35 degrees F . . . thick or thin . . . under wet or dry conditions. Unaffected by oil or grease, it resists abrasion, impact, moisture, and many chemicals without cracking, spalling, or dusting. Self-bonding Rev-Crete adheres to any masonry surface.

An economical material, it is specially formulated for do-it-yourself application to reduce installation costs. Any handyman can trowel to depths as thin as ⅛ inch. Feather-edges easily—will not crack or crumble. Avoids lost production time because it supports normal taffic after an overnight cure. Rev-Crete has four times the tensile strength of concrete, allowing it to withstand a much greater impact without cracking. Dries to a light-grey finish that blends with existing concrete surface.

Theatre Design

(Continued)

mural or a plastic screen. Sculptures or mosaics have been used to attract attention and to create a focal point. Such items need not be confined to high budget projects. A well designed artifact in a key location may create more comment, because it is readily apparent, than the use of carpeting near the picture screen, where an inexpensive floor covering would have sufficed.

The appointments in rest rooms deserve special attention. The coordination of new materials, allows these areas to be easily serviced, while appearing fresh and clean at all times. Protection of walls and floors near water fountains, vending machines or telephones must be anticipated. Reflectivity factors of paint colors must be considered, on the apron of a drive-in tower or the inside wall flanking it.

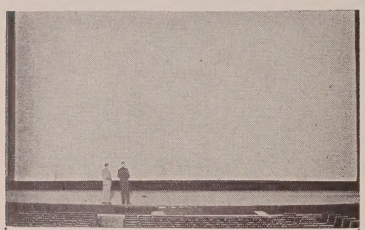
While every exhibitor has certain basic philosophies which reflect in the operation of his theatres, the placement of concession counters or vending machines, the sizes of rest rooms and the like, all operators have one common purpose. That is, to create attractive and functional facilities, which are easy to maintain and will withstand the wear and tear of a sometimes careless public. A designer can recommend chair styles or carpet qualities which have been known to give exceptional performance, but often the owners have predetermined the type of seating they wish to install in a specific location, the maximum allowance they can make for carpeting, draping or accessorizing. Rather than being a limitation, such clearly drawn lines give a good designer a framework in which to show his ingenuity to obtain maximum results, without exceeding the budget.

The true challenge to a designer is to achieve the optimum visual impact for the least cash outlay.

Visual impact can be accomplished in many different ways. Quiet restraint and harmony may present the best environment in one area, where another may benefit from the use of vibrant and daring colors. Though the use of some of the new and exciting wall finishes, older houses can be remodeled to present a youthful and new look.

The old Odeon and Lido had one thing in common, an element which set them apart from other buildings and other interiors. They all were theatrical and flamboyant. With supermarkets and restaurants vying for glamour and flair, the theatre may have to go all out to recapture, through inventiveness and design, some of the glory which went out with gold leaf and ornate stucco. Today, there are fireproof and washable vinyls to lend luster and permanence. Gold anodized aluminum has taken the place of brass.

With this wealth of materials, the modern designer can create any kind of theatre interior, to please the most demanding exhibitor and an increasingly sophisticated public.



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THEATRE CATALOG

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- Directional Signs
- Emergency Lights
- Spot & Flood Lights
- Switchboards
- Transformers

MANAGEMENT

- Theatre Forms and Systems, Personnel Training
- Uniforms, Shirts

PROJECTION

- Aperture Plates
- Blowers, Lamphouse, Porthole
- Carbons
- Carbon Savers
- Changeovers
- Dowsers
- Film Cabinets
- Film Cements
- Film Coolers
- Film Magazines
- Film Reels
- Film Rewinders
- Film Splicers
- Lenses
- Motor Generators
- Projectors
- Projection Arc Lamps
- Projector Parts
- Pedestals
- Rectifiers
- Reels
- Reel End Signals
- Reflectors
- Rewinds
- Rheostats
- Screens
- Sound Equipment
- Sprockets
- Television, Theatre
- Transformers

SAFETY SUPPLIES

- Door Hardware
- Exit Devices
- Fire Alarms
- Fire Extinguishers
- Fire Hoses
- Kick-Push Plates
- Ladders

SANITARY SUPPLIES

- Carpet Cleaners
- Chrome Cleaners
- Deodorants-Disinfectants
- Floor Cleaners
- Glass Cleaners
- Hand Dryers
- Mops—Brushes
- Soap Dispensers
- Upholstery Cleaner
- Vacuum Cleaners

SEATING

- Auditorium Seats
- Drive-In Seating
- Seat Covers
- Seat Cushions
- Seat Reconditioning
- Upholstery Material

SOUND EQUIPMENT

- Amplifiers
- Inter-Coms
- Exciter Lamps
- Microphones
- Pre-Amplifier Cabinets
- Public Address Systems
- Recording Equipment
- Sound Equipment, Theatre
- Sound Heads
- Sound Service Companies

TICKET OFFICE

- Admission Signs
- Boxoffices
- Cash Control Systems
- Change Making Machines
- Coin Sorters
- Tickets
- Ticket Boxes
- Ticket Machines
- Ticket Registers
- Turnstiles

DRIVE-INS

- Admission Control Systems
- Attraction Lights
- Benches
- Directional Lights
- Dust Control Systems
- Fences
- Fireworks
- Floodlights
- Insect Controls
- Flares, Light
- Heaters, In-Car
- Miniature Trains
- Paint
- Picnic Tables
- Playground Equipment, Rides
- Pools, Swimming
- Post Lights
- Quarter Midget Racers
- Ramp Lights
- Screen Facing
- Screen Paints
- Screen Towers
- Seats, Walk-In Patron
- Speakers, In-Car
- Speaker Cords
- Speaker Covers
- Speaker Posts
- Speaker Repair
- Sweepers
- Underground Cables

Information on above items will be sent without charge or obligation to managers, projectionists, equipment buyers, etc. Please include name of your theatre or company. Information WILL NOT BE SENT if your affiliation is omitted.

Name ..... Theatre .....

Address ..... City, State .....

Check items, fill in coupons, tear off page on dotted line and mail to

MOTION PICTURE EXHIBITOR

317 N. BROAD ST., PHILADELPHIA, PA. 19107

Refreshment Equipment Suppliers

BAGS AND BOXES

Manley, Inc., 1920 Wyandotte St., Kansas City, Mo. 64108
Rex Paper Products Co., 21-09 Borden Avenue, Long Island City, N. Y. 11101—Popcorn bags, noiseless, m. g., glassine, hot dog bags, sandwich bags, French Fry bags, Pizza Pie bags, egg roll bags, pillow type bags, peanut bags, foil bags for hot buttered corn, duplex bulk bags for prepopped corn
Rockford Paper Mills, 33 S. LaSalle St., Chicago, Ill. 60603—Popcorn boxes
Superdisplay, Inc., Specialty division, 1109 N. 108 St., Milwaukee, Wis. 53213—Popcorn boxes, buttercup containers

BEVERAGES

Canada Dry Ginger Ales, Inc., 100 Park Ave., New York, N. Y. 10017—Beverages
COCO-COLA USA, P. O. Box 1734, Atlanta, Ga. 30301—"Coke," "Sprite," "Fanta," "Fresca."
Crush Intl., 2201 Main St., Evanston, Ill. 60202—"Orange Crush" drink, "Old Colony" beverages
Dad's Root Beer Co., 2800 N. Talman Ave., Chicago, Ill. 60618—Beverages
Dr Pepper Co., P. O. Box 5086 (mailing address) 5523 E. Mockingbird Lane, Dallas, Tex. 75222
Double Cola Co., 1478 Market St., Chattanooga, Tenn. 37408—Beverages
Hires Div.—Beverage Int'l., 2201 Main St., Evanston, Ill. 60202—Hires root beer
Pepsi-Cola Co., 500 Park Ave., New York, N. Y. 10022—Beverages
Richardson Corp., 1069 Lyell Ave., Rochester, N. Y. 14606—Root beer
Royal Crown Cola Co., 10th and 9th Ave., Columbus, Ga. 31901—"Nehi" and "Royal Crown Cola"

CANDY

Fred W. Amend Co., 8 S. Michigan Ave., Chicago, Ill. 60603—"Chuckles"
Bachman Chocolate Mfg. Co., Mount Joy, Pa. 17552
Walter Baker and Co., Inc., Pierce Square, Dorchester, Mass. 02122
Banner Candy Mfg. Co., 700 Liberty Ave., Brooklyn, N. Y. 11208—Candy, Jordan almonds, coated licorice
Paul F. Beich Co., W. Front St., Bloomington, Ill. 61701
Blumenthal Bros., Margaret and James Sts., Philadelphia, Pa. 19127
E. J. Brach and Sons., 4656 W. Kinzie St., Chicago, Ill. 60644
Brock Candy Co., Chattanooga, Tenn. 37401
Bunte Brothers-Chase Candy Co., 3301 W. Franklin St., Chicago, Ill. 60624
Cadbury-Fry America, Inc., 250 Park Ave., New York, N. Y. 10017
Cardinet Candy Co., 2171 Market St., Oakland, Cal. 94607
Charms, Inc., 601 Bangs Ave., Asbury Park, N. J. 07712
Chunk-E Nut Products Co., 231 N. 2nd St., Philadelphia, Pa. 19106
Curtiss Candy Co., 1101 W. Belmont St., Chicago, Ill. 60613
F and F Laboratories, 3501 W. 48th St., Chicago, Ill. 60632
Ferrara Candy Co., 2200 W. Taylor St., Chicago, Ill. 60612
Fisher Nut and Chocolate Co., 2327 Wycliff St., St. Paul, Minn. 55104
D. Goldenberg, Inc., 161 W. Wyoming Ave., Philadelphia, Pa. 19140
Adolph Goldmark & Sons, 467 Greenwich St., New York, N. Y. 10013—"Terry," "Assorted Pastilles"
Henry Heide, Inc., New Brunswick, N. J.
Hershey Chocolate Corp., Hershey, Pa. 17033
Hollywood Candy Co., Chestnut and Calumet, Centralia, Ill. 62801
Walter H. Johnson Candy Co., 4500 W. Belmont Ave., Chicago, Ill. 60641
Robert A. Johnson Co., 4033 W. National Ave., Milwaukee, Wis. 53201
Kelling Nut Co., 2800 Belmont, Chicago, Ill. 60618
Kimbell Candy Co., 6546 W. Belmont Ave., Chicago, Ill. 60634
Kraft Foods Co., 500 Peshtigo Court, Chicago, Ill. 60611
Leaf Brands, Inc., 115 N. Cicero, Chicago, Ill. 60644
Life Savers Corp., Port Chester, N. Y. 10573—Candy, Life Savers
Lusk Candy Co., Davenport, Ia. 52801—Lemon drops
McAfee Candy Co., Inc., Macon, Ga. 31201
Mars, Inc., 2019 N. Oak Ave., Chicago, Ill. 60635
Mason, Au and Magenheimer, P. O. Box 549, Mineola, N. Y. 11502
Necco Sales Corp., 245 Massachusetts Ave., Cambridge, Mass. 02139
Nestle's Chocolate, 100 Bloomingdale Rd., White Plains, N. Y. 10605
Peter Paul, New Haven Rd., Naugatuck, Conn. 06770
Planters Nut and Chocolate Co., 632 S. Main St., Wilkes-Barre, Pa.
Quaker City Chocolate and Confectionary Co., 2136 Germantown Ave., Philadelphia, Pa. 19122
Queen Anne Candy Co., 604 Hoffman St., Hammond, Ind. 46320
Reed Candy Co., 1245 Fletcher St., Chicago, Ill. 60657—Butter Scotch rolls, Chocolate rolls, Orange rolls
Reese Peanut Butter Corp., Hershey, Pa. 17033—Reese Peanut Butter Cups
Thomas D. Richardson Co., Atlantic and I Sts., Philadelphia, Pa. 19134—Candy mints
Sperry Candy Co., 133 W. Pittsburgh Ave., Milwaukee, Wis. 53204—"Chicken Dinner," "Denver Sandwich"
Sweets Co. of America, Inc., 1515 Willow Ave., Hoboken, N. J. 07030—Candy, Tootsie Fudge, Tootsie Rolls
Switzer's Licorice Co., 612 N. First St., St. Louis, Mo. 63102
Van Houton & Zoon, 537 Greenwich St., New York, N. Y. 10013
James O. Welch Co., 810 Main St., Cambridge, Mass. 02139
Wilbur-Suchard Chocolate Co., 48 N. Broad St., Lititz, Pa. 17543
Williamson Candy Co., 4701 Armitage Ave., Chicago, Ill. 60639
York Caramel, Box 1147, York, Pa. 17405

COFFEE MAKER, VENDER

Coan Manufacturing Co., 2070 Helena St., Madison Wis. 53704
SEEBURG CORPORATION, 1500 N. Dayton St., Chicago, Ill. 60622
STAR METAL CORP., Trenton Ave. & Ann St., Philadelphia, Pa. 19134
Steel Products Co., 40 Eighth St., S.W., Cedar Rapids, Iowa 72404
Vendo Co., 1221 Baltimore Ave., Kansas City, Mo. 64105

CONCESSION SERVICE

ABC BERLO VENDING CO., 333 S. Broad St., Philadelphia, Pa. 19107
ARASERV, INC., 530 Walnut St., Phila., Pa. 19106
OGDEN FOODS, INC., 2140 Ashland Ave., Toledo, Ohio 43620
Sportservice, Inc., Sportservice Building, Buffalo, N. Y. 14200
Theatre Confections Inc., 795 Monroe Ave., Rochester, N. Y. 14607

CONCESSION STANDS

Columbus Showcase Co., 850 W. Fifth Ave., Columbus, O. 43212—Showcases, candy stands
Gold Medal Products Co., 1877 Freeman Ave., Cincinnati, Ohio 45214—Modular Snack-Bar Units
Manley, Inc., 1920 Wyandotte, Kansas City, Mo.
NATIONAL THEATRE SUPPLY CO., 411 Sette Drive, Paramus, N. J. 07652
STAR METAL CORP., Trenton Ave. & Ann St., Phila. Penna. 19134—Self-service display equipment
Supurdisplay, Inc., 1109 N. 108th St., Milwaukee, Wis. 53226
Samson Berman, Associaties, 144–03 78th Ave., Flushing, N. Y. 11367

CUPS, TRAYS, PAPER

Continental Can Co., 349 Oraton St., Newark, N. J. 07104
Lily-Tulip Cup Corp., Chanin Building, 122 E. 42nd St., New York, N. Y. 10017
Maryland Cup Co., 10100 Reisterstown Road, Maryland 21117
Victor Wagner & Sons, 115 Ash St., Buffalo, N. Y. 14204—(Carry-out trays)

DRINK DISPENSER, FOUNTAIN, BOTTLE, CUP

American Machine & Foundry, 3232 N. Kilpatrick, Chicago, Ill. 60641
Bastian-Blessing, 4201 W. Peterson Ave., Chicago, Ill. 60630—Soda fountain, carbonators, luncheonette units, coffee brewer.
Continental-APCO, 956 Brush Hollow Rd., Westbury, N. Y. 11590—Beverage dispensers
Everfrost Sales, Inc., 14815 S. Broadway, Gardena, Cal. 90247—"Everfrost" soda bar
Helmco, Inc., 1215 W. Fullerton Ave., Chicago, Ill. 60614—Soda fountain and refriegration equipment
Hudson Soda Fountain and Refrigeration Co., Arlington, N. J. 07032—Soda fountains
The Liquid Carbonic Corp., 3110 S. Kedzie Ave., Chicago, Ill. 60623—Soda fountains
Majestic Enterprises, Inc., 959 Crenshaw Blvd., Los Angeles, Cal. 90019—Dispenser
Manley, Inc., 1920 Wyandotte St., Kansas City, Mo. 64108—"Ice-O-Bar" drink dispenser
Multiplex Faucet Co., 4319–25 Duncan Ave., St. Louis, Mo. 63110—Beverage dispenser
NATIONAL THEATRE SUPPLY CO., 411 Sette Drive, Paramus, N. J. 07652
Rowe Mfg. Co., Inc., 75 Troy Hills Rd., Whippany, N. J. 07981—Beverage Dispenser
SEEBURG CORPORATION, 1500 N. Dayton St., Chicago, Ill. 60622—Beverage Dispenser.
Selmix Dispensers, Inc., 28–25 Borden Ave., Long Island City, N. Y. 11101—Beverage dispenser
Spacarb, Inc., Stamford, Conn. 06904—Cold vendors, cup (automatic)
Vendo Co., 1221 Baltimore Ave., Kansas City, Mo. 64105

FOOD PREPARATION EQUIPMENT

Bakers Pride Oven Co., 1641 E. 233rd St., New York, N. Y. 10066—Pizza ovens
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102—Pressure fryer
G. S. Blodgett Co., Inc., 50 Lakeside Ave., Burlington, Vt. 05401—Pizza ovens
Clark Industries, Inc., 1509 Meridian St., Nashville, Tenn. 37207—Clark radiant electric hamburger broilers
J. J. Connolly, Inc., 645 1st Ave., New York, N. Y. —Automatic frankfurter—Roll-A-Grill
Dalason Prods. Co., 835 W. Madison, Chicago, Ill. 60607—Bar-B-Frank hot dog machine

Garvis Mfg. Co., 210 Court, Des Moines, Ia. 50309—Hot dog bun warmer
Greer Enterprises, Inc., Box 35, Quincy, Mich. 49082—"Glenray" hot dog machine
Harvic Mfg. Co., 760 St. Ann's Ave., Bronx, New York—Pizza ovens
Helmco, Inc., 1215 W. Fullerton, Chicago, Ill. 60614
Hollywood Servemaster, 114 W. 18th St., Kansas City, Mo. 64108—"Roto-Grill" hot dog machine
Hot Point (Div. of General Electric), 227 S. Sealey, Chicago, Ill. 60612—Food preparation equipment
Manley, Inc., 1920 Wyandotte St., Kansas City, Mo. 64108—"Frank-Bank" hot dog cooker and server
Savon Co., 286 Pennsylvania Ave., Paterson, N. J. 07503—Pizza pie ovens
Star Mfg. Co., 6300 St. Louis Ave., St. Louis, Mo. 63121—Food equipment
STAR METAL CORP., Trenton & Ann Sts., Phila., Pa. 19134—Vittle-Vendor hot food serving equipment
Toastmaster Prods. div., McGraw Electric Co., Elgin, Ill. 60120—Hot food servers, toasters, food preparation equipment
Virga's Pizza Crust Co., Inc., 2236 Conner St., New York, N. Y. 10066—Pizza ovens, supplies

FOODS, PREPARED

Arena Real Pizza Crust Co., 1393 Blondl Ave., Bronx, N. Y.—Pizza pie
Armour and Co., Union Stockyards, Chicago, Ill. 60609—Frankfurters
Campbell Soup Co., Camden, N. J. 08101—Canned Soups
Castleberry's Food Co., P. O. Box 1010, Augusta, Ga. 30903—Bar-B-Que, chili, canned, prepared
Flavo-Rite Food, Inc., 940 E. 149 St., Bronx, N. Y.—Egg, turkey and shrimp rolls
Frozen Food Prods., 1735 Margaret Ave., Altoona, Pa. 16601—Frozen foods
C. E. Grant, 616 E. Washington, Indianapolis, Ind. 46204—Frozen chicken
Hygrade Food Prods., 2811 Michigan Ave., Detroit, Mich. 48216—Frankfurters
Lazar Kosher Sasuage Co., 5511 N. Kedzie Ave., Chicago, Ill. 60625
Oscar Mayer Co., 910 Mayer Ave., Madison, Wis. 53704—Frankfurters, cold meats
Original Crispy Pizza Crust Co., 1393 Blondl Ave., Bronx, N. Y.—Pizza pie
Smithfield Ham Prods. Co., Smithfield, Va. 23430—"James River Brand" meat barbecues and sauces
Swift and Co., Union Stockyards, Chicago, Ill. 60609—Frankfurters
Tolona Pizza Pie Prods., Inc., 401 S. Cicero Ave., Chicago, Ill. 60644—Pizza products
Virga's Pizza Crust Co., Inc., 2236 Conner St., New York, N. Y. 10066—Pizza ovens, supplies

FRUIT JUICE DRINKS

American Citrus Corp., 333 N. Michigan Ave., Chicago, Ill. 60601—Del juice vendor
California Fruit Chimes Co., 325 S. Mission Dr., San Gabriel, Cal. 91776
Hamilton Beach Co., Division of Scovill Mfg. Co., Racine, Wis. 53401—Fresh fruit juice drinks
Sunkist Growers, Inc., 707 W. 5th St., Los Angeles, Cal. 90013

GUM

American Chicle Co., Thompson Ave., Long Island City, N. Y. 11101
Bowman Gum, Inc., 4865 Stenton Ave., Philadelphia, Pa. 19144
Frank H. Fleer Corp., 10th and Somerville, Philadelphia, Pa. 19141
Leaf Brands, Inc., 115 N. Cicero, Chicago, Ill. 60644
William Wrigley, Jr., Co., 410 N. Michigan Ave., Chicago, Ill. 60611—Package gum

ICE CREAM MANUFACTURERS, EQUIPMENT, VENDORS

Artic Vendor Sales Corp., Appleton, Wis. 54910—Ice cream vendor
Atlas Tool and Mfg., Co., 5147 Natural Bridge Ave., St. Louis, Mo. 63115—Ice cream vendors
BALLY CASE & COOLER, INC., Bally, Pa. 19503—Ice cream display cases
Beatrice Foods, 120 S. LaSalle St., Chicago, Ill. 60603—Ice cream, milk, butter
The Borden Co., 350 Madison Ave., New York, N. Y. 10017—Ice cream
Craig Machine Co., Danvers, Mass. 01923—Ice cream vendor
Emery Thompson Machine and Supply Co., 1349 Inwood Ave., New York, N. Y. 10052—Ice cream and custard machine
Freeze King Corp., 2518 W. Montrose Ave., Chicago, Ill. 60618—Ice cream custard machine
Frosti-Server, 1833 Pacic Hgwy., San Diego, Cal. 92101—Ice cream vendor
General Equip. Sales Co., 814 S. West St., Indianapolis, Ind. 46225—Ice cream and custard machine, Sani-Serv self ice cream freezer
Fred Hebel Corp., Addison, Ill. 60101—Automatic coin ice cream vendor
Joe Lowe, Inc., 110 Route 4, Englewood, N. J.—"Frozen On-A-Stick Confection"
Multiple Prods. Co., 5210 Bonita, Dallas, Tex. 75206—Snow Cone machine
National Market Equip. Co., 25531 Dequindre, Royal Oak, Mich. 48071—Ice cream freezers and novelty cases
Superdisplay, Inc., 1324 W. Wisconsin Ave., Milwaukee, Wis. 53233—"Coldisplay" ice cream merchandiser
Sweden Freezer Mfg. Co., Dept. F-13-PR, Seattle, Wash. 98100—Ice cream and frozen custard fountain freezer
Swift and Co., Union Stockyards, Chicago, Ill. 60609—Ice cream
Tekni-Craft, Rockton, Ill. 61072—Ice cream and custard machine
Vendo Co., 1221 Baltimore Ave., Kansas City, Mo. 64105—Ice cream Vender

POPCORN

American Popcorn Co., Sioux City, Ia. 51102—Raw popcorn
Blevins Popcorn Co., P. O. Box 278, Nashville, Tenn. 37202
Central Popcorn Co., Schaller, Ia. 51053—Popcorn
CHRISMAN POPCORN CO., 101 E. Poplar St., Murray, Ky. 42071
J. A. McCarty Seed Co., 526 NW. 4th St., Evansville, Ind. 47708
Manley, Inc., 1920 Wyandotte, Kansas City, Mo. 64108
National Oats Co., Cedar Rapids, Ia. 52406
'Pop' Corn Sez Co., 429–35 S. 61st St., Philadelphia, Pa. 19143
Poppers Supply Co., 1211 N. 2nd St., Philadelphia, Pa. 19122
Wyandotte Popcorn Co., Marion, O. 43302

POPCORN EQUIPMENT

C. Cretors and Co., 630 W. Cermak Rd., Chicago, Ill. 60616—Popcorn equipment, butter dispenser
Dairy Service Co., 100 E. Main St., Menomonee, Wis. 54751—Butter dispenser
DMC Corp., States Distributors, 1624 Harmon Pl., Minneapolis, Minn. 55403—Popcorn machines, automatic
Gold Medal Prods. Co., 1877 Freeman Ave., Cincinnati, Ohio 45214—Astro-Pop popcorn machine, caramel corn
Hollywood Servemaster Co., 114 W. 184th St., Kansas City, Mo. 64108—Popcorn warmer
Manley, Inc., 1920 Wyandotte St., Kansas City, Mo. 64108—Vending equipment and popcorn machines and supplies
NATIONAL THEATRE SUPPLY CO., 411 Sette Drive, Paramus, N. J. 07652—Popcorn equipment and supplies
Savoral Co., Popcorn Bldg., Nashville, Tenn. 37202—Seasoning
Star Mfg. Co., 6300 St. Louis Ave., St. Louis, Mo. 63121—Popcorn machines, food equipment
Supurdisplay, Inc., 1109 N. 108th St., Milwaukee, Wis. 53213—Butter dispenser

POPCORN SEASONING

Best Foods, Inc., 292 Madison Ave., New York, N. Y.
Capital City Prods., W. 1st and Perry, Columbus, O. 43201
Cargill, Inc., 200 Grain Exchange, Minneapolis, Minn. 55415
E. F. Drew and Co., Inc., 51 Madison Ave., New York, N. Y.—10010—Tastee-Pop coconut oil bar seasoning
C. F. SIMONIN AND SONS, Belgarde and Tioga Sts., Philadelphia, Pa. 19134—Popsit Plus, Seazo oils
Server Sales, Inc., Main St., Menomonee Falls, Wis. 53051

PORTABLE VENDING EQUIPMENT

Atlas Body Corp., 4150 E. Thomspon St., Philadelphia, Pa. 19137—ABC Vendomobile, steamer grill for hot dogs, heat popcorn, insulated section for ice cream.
DMC Corp., distributed by All States Distributors, Inc., 1624 Harmon Pl., Minneapolis, Minn. 55403—"Pop Corn Shop" automatic popcorn machine
Walky Service Co., Schweiter Building, Wichita, Kans. 67202

CONCESSION TRAILERS

Armour and Co., Fresh and Smoked Sausage Dept., Chicago, Ill. 60609
COCA-COLA USA, trailers available from local distributors
Canada Dry Ginger Ale, Inc., 100 Park Ave., New York, N. Y. 10017
Dad's Root Beer Co., 2800–3400 N. Talman Ave., Chicago, Ill. 60618
Dr Pepper Fountain Div., P. O. Box 5086, Dallas, Tex. 75222
Flavo-Rite Foods Co., 940 E. 149 St., Bronx, N. Y.
Charles E. Hires Co., 206 S. 24th St., Philadelphia, Pa. 19103
Mickleberry Food Prods., 43rd and State Line, Kansas City, Kans. 66100
NATIONAL SCREEN SERVICE, 1600 Broadway, New York, N. Y. 10019
Pepsi-Cola Co., available from local distributors
Royal Crown Cola Co., 10th & 9th Ave., Columbus, Ga. 31901
Smithfield Ham and Prods. Co., Smithfield, Va. 23430
Superdisplay, Inc., 2100 Wisconsin Tower Bldg., Milwaukee, Wis. 53203

VENDING MACHINES (CANDY)

Belvend Co., 122 S. Michigan Ave., Chicago, Ill. 60603
DuGrenier, Arthur H., Inc., 15 Hale St., Haverhill, Mass. 01830
Mills Automatic Merchandising Co., 21–30 44th Rd., Long Island City, N. Y. 11101—Vending machine manufacturing
Mills Industries, 4100 Fullerton Ave., Chicago, Ill. 60639
National Vendors, Inc., 5055 Natural Bridge Road, St. Louis, Mo. 63115
Stoner Mfg. Co., 328 Gale St., Aurora, Ill. 60506
Vendo Co., 1221 Baltimore Ave., Kansas City, Mo. 64105

MISCELLANEOUS

American Automatic Ice Machine Co., 13600 Industrial Park Boulevard, Minneapolis, Minn. 55427
S. T. Echols, Inc., Box 612, Bismarck, Mo. 63624—Snow cones
GLENCO REFRIGERATION CORP., Janney & Ann Sts., Phila., Pa. 19134—Refrigerators-freezers
Gold Medal Prods., 1877 Freeman Ave., Cincinnati, Ohio 45214—Snow cones, cotton candy, caramel corn, popcorn equip. & supplies
Hollywood Servemaster, 114 W. 18th St., Kansas City, Mo. 64108—Roto-Grille hot dog machines, Roto-Grille chili warmer
Marlan Co., 500 W. Cermak Rd., Chicago, Ill. 60616—Slush Master Freezer
Scotsman, Queen Prods. Div., 22 Front St., Albert Lea, Minn. 56007—Ice making machines
SEEBURG CORPORATION, 1500 N. Dayton St., Chicago, Illinois 60622—Coffee Vender.
Sno-Master, 124 Hopkins Pl., Baltimore, Md. 21201—Sno-cone, snoball machine

Theatre Equipment Manufacturers

AIR CONDITIONING EQUIPMENT

American Blower Corp., 8100 Tireman Blvd., Detroit, Mich. 48204
Anemostat Corp. of America, Scranton, Pa. 18501
Baker Refrigeration Corp., Amer. Wheelabrator Co., Michawaka, Ind.
Chrysler Corp., Airtemp div., 119 Lee St., Dayton, O. 45401
Curtis Air Conditioning Co., 1905 Kienlen Ave., St. Louis, Mo. 63133
General Motors Corp., Frigidaire commercial and air cond. div., 300 Taylor St., Dayton, O. 45401
Ready Power Co., 11233 Freud Ave., Detroit, Mich. 48214
Trane Co., 206 Cameron Ave., La Crosse, Wis. 54601
Typhoon Air Conditioning Co., Inc., 505 Carroll St., Brooklyn, N. Y. 11215
Westinghouse Electric Corp., Sturtevant div., 306 6th Ave., Pittsburgh Pa. 15230
Worthington Pump and Machine Corp., Carbondale div., Harrison, N. J. 07029

AMPLIFIERS

Altec-Lansing Corp., 9356 Santa Monica Blvd., Beverly Hills, Calif. 90210
Ampex Corp., 934 Charter St., Redwood City, Calif. 94063
Ampro Corp., 2839 N. Western Ave., Chicago, Ill. 60618
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., INC., 1712 Jackson St., Omaha, Neb. 68102
CENTURY PROJECTOR CORP., 729 7th Ave., New York, N. Y. 10019
NATIONAL THEATRE SUPPLY CO., 411 Sette Drive, Paramus, N. J. 07652
Radio Corp. of America, RCA Victor Div., Camden, N. J. 08101
Westrex Corp., 540 W. 58th St., New York, N. Y. 10019

BOXOFFICES

Lobby Display Frame Co., 549 W. 52nd St., New York, N. Y. 10019
Poblocki, Ben B. and Sons Co., 3238 W. Pierce St., Milwaukee, Wis. 53215
SELBY INDUSTRIES, 3920 Congress Parkway, West Richfield, Ohio 44286

BOXOFFICE EQUIPMENT

Abbott Coin Counter Co., Riverdale Ave., Greenwich, Conn.
Adair, R. H. Co., 6926 W. Roosevelt Rd., Oak Park, Ill. 60304
Argus Mfg. Co., 1134 Kilbourne Ave., Chicago, Ill. 60624
Bahn, L. Co., 123 W. Canton St., Boston, Mass. 02118
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., INC., 1712 Jackson St., Omaha, Neb. 68102
Blackstone Coin Packer Co., 344 Dayton St., Madison, Wis. 53701
Brandt Automatic Cashier Co., Watertown, Wis. 53094
Coinometer Corp., 1223 S. Wabash, Ave., Chicago, Ill. 60605
GENERAL REGISTER CO., 271 Schilling, Cockeysville, Md. 21030
Goldberg Bros., 3500 Walnut St., Denver, Colo. 80201
GoldE Mfg. Co., Heiland div., Denver, Colo. 80200
Johnson Fare Box Co., 4619 Ravenwood Ave., Chicago, Ill. 60640
K-Hill Signal Co., 326 W. 3rd St., Uhrichsville, O. 44683
National Cash Register Co., Dayton, Ohio
PEREY TURNSTILE CO., INC., 101 Park Ave., New York, N. Y. 10017
Taller and Cooper, Inc., 75 Front St., Brooklyn, N. Y. 11207

BROOMS AND BRUSHES

(See JANITOR SUPPLIES)

CARBONS

CARBONS, INC., 10 Saddle Rd., Cedar Knolls, N. J. 07927
Electro Carbons, 940 W. Belmont Ave., Chicago, Ill. 60657
Ringsdorff Carbon Co., 15 W. 44th St., New York, N. Y. 10036
UNION CARBIDE CORP.,—CARBON PRODS. DIV., 270 Park Ave., New York, N. Y. 10017

CARBON SAVERS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., INC., 1712 Jackson St., Omaha, Neb. 68102
CALI PRODS. CORP., P. O. Box 214291, Sacramento, Calif. 95821
Droll Theatre Supply, 317 S. Sangamon, Chicago, Ill. 60607
Hal I. Huff Mfg. Co., 659 W. Jefferson, Los Angeles, Calif. 90007
Payne Prods. Co., 2451 W. Stadium Blvd., Ann Arbor, Mich. 48103
Edw. H. Wolk, 1261 S. Wabash, Chicago, Ill. 60605

CARPETS

Bigelow-Sanford Carpet Co., Inc., 140 Madison Ave., New York, N. Y. 10016
Dukane Textiles, Inc., 444 Broadway New York, N. Y. 10013
Firth, Inc., 295 5th Ave., New York, N. Y. 10016
Hardwick and Magee, 295 5th Ave., New York, N. Y. 10016
Karagheusian, A and M. Co., Inc., 295 5th Ave., New York, N. Y. 10016
Klearflax Linen Looms, Inc., 63rd and Grand, Duluth, Minn. 55807
Leedom, Thomas L. Co., Bristol, Pa. 19007
Lomax Carpet Mills, Jasper and Orleans St., Philadelphia, Pa. 19134
Mohawk Carpet Mills, Inc., 295 5th Ave., New York, N. Y. 10016
Philadelphia Carpet Co., Allegheny Ave., at C St., Philadelphia, Pa. 19134
Smith, Alexander and Sons Carpet Co., 295 5th Ave., New York, N. Y. 10016

CARPET PADDING

American Hair & Felt Co., Merchandise Mart, Chicago, Ill. 60654
U. S. Rubber Co., 1230 Ave. of Americas, New York, N. Y. 10020
Sponge Rubber Co., Shelton, Conn. 06484

CARPET-UPHOLSTERY CLEANING PRODUCTS

Artloom Carpet Co. (Chemical Prods. div.), Allegheny and Howard, Philadelphia, Pa. 19133
Breur Electric Mfg. Co., 5100 N. Ravenswood Rd., Chicago, Ill. 60640
Glamorene, Inc., Entin Road, Clifton, N. J.
Hild Floor Machine Co., 740 W. Washington, Chicago, Ill. 60606
Kinner Products Co., 13325 E. Broad St., Pataskala, O. 43062

CHAIRS

American Desk Co., P. O. Box 416, Temple, Tex. 76502
American Seating Co., 9th and Broadway, Grand Rapids, Mich. 49502
Griggs Equip. Co., 209 Beale St., Box 630 Belton, Tex. 76514
HEYWOOD-WAKEFIELD CO., Gardner, Mass. 01440
Ideal Seating Co., 519 Ann St., N. W., Grand Rapids, Mich. 49502
IRWIN SEATING CO., 3251 Fruit Ridge Rd. N.W., Grand Rapids, Michigan 49501
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn. 37208

CHAIR CUSHIONS

American Texteel Co., Bellefontaine, O. 43311
Dunlop Rubber Co., Sheridan Drive and Riverside Rd., Station B. Buffalo, N. Y. 14207
Firestone Tire and Rubber Co., 1200 Firestone Pkwy., Akron, O. 44317
Hewitt-Robins, Inc., 240 Kensington Ave., Buffalo, N. Y. 14205
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn. 37208
Sponge Rubber Prods. Co., Howe St., Shelton, Conn. 06484
U. S. Rubber Co., mech. rubber goods div., 1230 Ave., of Americas, New York, N. Y. 10020

CHAIR REPAIR SERVICE

American Texteel Co., Bellefontaine, O. 43311
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn. 37208

CHAIR UPHOLSTERING FABRICS

American Texteel Co., Bellefontaine, O. 43311
Apex Coated Fabrics Co., Inc., 12 E. 22nd St., New York, N. Y. 10010
Asher and Boretz, Inc., 40 W. 25th St., New York, N. Y.
Athol Mfg. Co., 366 Madison Ave., New York, N. Y.
Bolta Products Sls., Inc., 151 Canal St., Lawrence, Mass. 01840
Celanese Corp. of America, plastic div., 522–5th Ave., New York, N. Y.
Chicopee Mills Inc., 1450 Broadway, New York, N. Y.
Cotan Corp., 331 Oliver St., Newark, N. J. 07105
DuPont, E. I. deNemours and Co., 350 5th Ave., New York, N. Y. 10001
Firestone Rubber and Latex Products Co., Firestone Foamex div., Fall River, Mass. 02722
Goodrich, B. F. Co., 500 S. Main St., Akron, O. 44311
Manko Fabrics Co., 11 W. 37th St., New York, N. Y.
Masland Duraleather Co., 3234-90 Amber St., Philadelphia, Pa. 19134
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn. 37208
U. S. Rubber Co., 1230 Ave. of Americas, New York, N. Y. 10020

COIN CHANGERS

National Rejectors, 5100 San Francisco Ave., St. Louis, Mo. 63115

COLOR WHEELS

Best Devices Co., 10516 Western Ave., Cleveland, O. 44111
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y. 10036
Kliegl Bros., 321 W. 50th St., New York, N. Y. 10019

CONDENSERS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y. 10036
Fish-Schurman Corp., 70 Portman Road, New Rochelle, N. Y.

CROWD CONTROL EQUIPMENT

Apex Bronze and Brass Works, Inc., 429 W. Broadway, New York, N. Y. 10012
Lawrence Metal Products, Inc., Lynbrook, N. Y. 11563
PEREY TURNSTILE CO., INC., 101 Park Ave., New York, N. Y. 10017
Reliance Art Metal Co., 601 W. McMicken Ave., Cincinnati, O. 45214

CURTAIN CONTROLS AND TRACK

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa. 18102
Clancy, J. R., Inc., 1010 W. Belden Ave., Syracuse, N. Y. 13204
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville, Tenn. 37904
Novelty Scenic Studios, Inc., 432 E. 91st St., New York, N. Y. 10028
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles, Calif. 90001

DECORATORS' MATERIALS

Bil-Art Studios, Inc., 548 W. 53rd St., New York, N. Y. 10019
Brodsky, David E. Assoc., 242 N. 13th St., Philadelphia, Pa. 19107
Dazians, Inc., 142 W. 44th St., New York, N. Y. 10036
Frankel Assoc., 218 W. 47th St., New York, N. Y. 10019
Great Western Stage Equip. Co., Inc., 1324-26 Grand Ave., Kansas City, Mo. 64106
Grosh, R. L. and Sons Scenic Studios, 4114 Sunset Blvd., Hollywood, Calif. 90027
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville, Tenn. 37904
Maharam Fabric Corp., 130 W. 46th St., New York, N. Y. 10019
Manko Fabrics Co., 11 W. 37th St., New York, N. Y.
Marsh Wall Products, Inc., 4682 Main St., Dover, O. 44622
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha, Neb. 68102
Mosaic Tile Co., The, Zanesville, O. 43701
Northwest Scenic Studios, 607 Marshall St., N. E., Minneapolis, Minn. 55413
Novelty Scenic Studios, Inc., 432 E. 91st St., New York, N. Y. 10028
Premier Studios, 414 W. 45th St., New York, N. Y. 10019
Rambusch Decorating Co., 2 W. 45th St., New York, N. Y. 10019
Rau Studios, Inc., 104 W. 42nd St., New York, N. Y. 10036
Riseman, William, Assoc., 162 Newbury St., Boston, Mass. 02116
SOUNDFOLD, INC., P. O. Box 2125, Dayton, Ohio 45429
Teichert, Hanns R. Studios, 1311 N. Wells St., Chicago, Ill. 60610
Weiss, I and Sons., Inc., 445 W. 45th St., New York, N. Y. 10019

DIMMER EQUIPMENT

(See SWITCHBOARD)

DISPLAY AD MATERIALS

Fepco Theatre Advertisers, Box 795, Omaha, Neb. 68101
NATIONAL SCREEN SERVICE, 1600 Broadway, New York, N. Y. 10019

DISPLAY FRAMES, BOXES

Bevelite, Inc., 4801 Pacific Blvd., Vernon, Calif. 90058
Champion Metal Moulding Corp., River Road, Edgewater, N. J.
NATIONAL SCREEN SERVICE, 1600 Broadway, N. Y., N. Y. 10019
Peoples Display & Frame Co., 1515 W. Olympic Blvd., Montabello, Calif. 90640
Poblocki, Ben B. and Sons Co., 3238 W. Pierce St., Milwaukee, Wis. 53215
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O. 45214
Romar Vide Co., Chetek, Wis. 54728
Sioux Metal Products Co., P. O. Box 430, Bedford, O. 44014
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif. 90015

DOORS AND DOOR HARDWARE

Bloomfield Mfg. Co., Inc., Bloomfield, Ind. 47424
Kawneer Co., 2510 Front St., Niles, Mich. 49120
Lawrence Metal Products, Inc., Lynbrook, N. Y. 11563
Norton Door Closer Co., div., Yale and Towne Mfg. Co., Chicago, Ill. 60618
Norton Laiser Co., Inc., 466 W. Superior St., Chicago, Ill. 60610
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O. 45214
Rixon Mfg. Co., 4450 W. Carroll Ave., Chicago, Ill. 60624
Stanley Works, 111 Elm St., New Britain, Conn. 06051
Vonnegut Hardware Co., 402 W. Maryland St., Indianapolis, Ind. 46204
Yale and Towne Mfg. Co., Stamford div., 200 Henry St., Stamford, Conn. 06902

DRAPERY AND WALL COVERINGS

(See DECORATORS)

DRINKING FOUNTAINS

Ebco Mfg. Co., 401 W. Town St., Columbus, O. 43215
General Motors Corp., Frigidaire, commercial and air cond. div., 300 Taylor St., Dayton, O. 45401
Puro Filter Corp. of America, 51st Ave. and 21st, Long Island City, N. Y.
Sunroc Refrigeration Co., Glen Riddle, Pa. 19037
Westinghouse Electric Corp., 983 Page Blvd., Springfield, Mass. 01104

EMERGENCY LIGHTING

Electric Storage Battery Co., 41 S. 15th St., Philadelphia, Pa. 19102
Fairbanks Morse and Co., 600 S. Michigan Ave., Chicago, Ill. 60605
Onan, D. W. Sons Co., 2515 University Ave., S.E., Minneapolis, Minn. 55414
Ready Power Co., 11233 Freud Ave., Detroit, Mich. 48214
Square D Co., 6060 Rivaud St., Detroit, Mich. 48211
U-C Lite Co., 290 E. Prairie St., Crystal Lake, Ill. 60014

ESCALATORS

The Peelle Co., 47 Stewart Ave., Brooklyn, N. Y. 11237

EXTERMINATOR SUPPLIES AND SERVICES

American Processing Co., 720 Euclid Ave., Cleveland, O. 44114
Brulin & Co., 2939 Columbia Ave., Indianapolis, Ind. 46205
Fuld Bros., 702 S. Wolfe St., Baltimore, Md. 21231
Sani-Toil Labs, 121 Main St., Joplin, Mo. 64801
West Chemical Products Co., 42-16 West Street, Long Island City, N. Y. 11101

FILM CASES AND CABINETS

All-Steel Equipment Co., Inc., 741 Griffith Ave., Aurora, Ill. 60506
Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago, Ill. 60632
Goldberg Bros., 3500 Walnut St., Denver, Colo. 80201
GoldE Mfg. Co., Heiland div., Denver, Colo. 80200
Hawthorne Mfg. Co., 2930 37th Ave., S., Minneapolis, Minn. 55406
Neumade Products Corp., 720 White Plains Road, Scarsdale, N. Y. 10583

FIRE EXTINGUISHERS

American LaFrance-Foamlite Corp., 100 E. LaFrance St., Elmira, N. Y. 14904
Bostwick Laboratories, 706 Bostwick Ave., Bridgeport, Conn. 06605
Buffalo Fire Appliance Corp., 290 Main St., Buffalo, N. Y. 14202
General Detroit Corp., 2270 E. Jefferson Ave., Detroit, Mich. 48207
Pyrene Mfg. Co., 560 Belmont Ave., Newark, N. J. 07109
Snyder, M. L. and Son, Jasper and York Sts., Philadelphia, Pa. 19125

FIRE HOSE

Buffalo Fire Appliance Corp., 290 Main St., Buffalo, N. Y. 14202
General Detroit Corp., 2770 E. Jefferson Ave., Detroit, Mich. 48207

FIREPROOFING

Albi Mfg. Co., Inc., 29 Bartholomew Ave., Hartford, Conn. 06106

FIREWORKS

Liberty Fireworks Co., P. O. Box 683, Danville, Ill. 61834

FLOORING MATERIALS

American Mat Corp., 2018 Adams St., Toledo, O. 43602
Armstrong Cork Co., 1240 State St., Lancaster, Pa. 17603
Congoleum-Nairn, Inc., 195 Belgrove Drive, Kearny, N. J. 07032
Freemont Rubber Co., 115 McPherson Hwy., Fremont, O. 43420
Goodyear Tire and Rubber Co., Inc., flooring div., 515 Madison Ave., Long Island City, N. Y.
Homasote Co., Fernwood Rd., Trenton, N. J. 08603
Hood Rubber Co., div., B. F. Goodrich Co., Watertown, Mass. 02172
Mosaic Tile Co., Zanesville, O. 43702
National Terrazzo and Mosaic Assn., 104 E. 40th St., New York, N. Y.
Taylor Mfg. Co., 3056 W. Meinecke Ave., Milwaukee, Wis. 53206
Tile-Tex Co., Inc., 1232 McKinley St., Chicago Heights, Ill. 60411

FLUORESCENT PAINT AND LIGHTING

Black Light Products Co., 47 E. Lake St., Chicago, Ill. 60601
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y. 10036
General Electric Co., 1285 Boston Ave., Bridgeport, Conn. 06602
General Luminescent Corp., 638 S. Federal St., Chicago, Ill. 60605
Guth Bros., 2615 Washington Blvd., St. Louis, Mo. 63103
Strobite Co., 75 W. 45th St., New York, N. Y. 10036
Switzer Bros., 4732 St. Clair Ave., Cleveland, O. 44103

FRONTS

Formica Insulation Co., 4654 Spring Grove Ave., Cincinnati, O. 45232
Kawneer Co., 2510 Front St., Niles, Mich. 49120
Reliance Art Metal Co., 601 McMicken, Cincinnati, O. 45214

FURNITURE

HEYWOOD-WAKEFIELD CO., Gardner, Mass. 01440

GLASS, STRUCTURAL

Libby-Owens-Ford Glass Co., 1021 Nicholas Bldg., Toledo, O. 43603
Owens-Illinois Glass Co., Ohio Bldg., Toledo, O. 43604
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh, Pa. 15222

HAND DRYERS

American Dryer Corp., 1324 Locust St., Philadelphia, Pa. 19107
Chicago Hardware Foundry Co., Sani-Dri div., 2500 N. Commonwealth Ave., Chicago, Ill. 60614.

HAND RAILS

(See CROWD CONTROL EQUIPMENT)

HEARING AIDS

Dictograph Products Co., Inc., 566–7th Ave., New York, N. Y.
Sonotone Corp., Saw Mill River Rd., Elmsford, N. Y. 10523
Trimm Radio Mfg. Co., 1770 W. Berteau Ave., Chicago, Ill. 60653
Western Electric Co., 195 Broadway, New York, N. Y. 10007
Zenith Radio Corp., 6001 Dickens St., Chicago, Ill. 60639.

HEATING SYSTEMS

American Foundry and Furnace Co., Washington and McClun, Bloomington, Ill. 61701
American Radiator and Standard Sanitary Corp., 40 W. 40th St., New York, N. Y. 10018
Grinnell Co., Inc., 260 W. Exchange St., Providence, R. I. 02903
Petroleum Heat and Power Co., Southfield Ave., Stamford, Conn. 06902
Skinner Heating and Ventilating Co., Inc., 1948-60 N. 9th St., St. Louis, Mo. 63102
U. S. Radiator Co., 535 Griswold St., Detroit, Mich. 48226

INSULATION, ACOUSTICAL THERMAL

Aetna Plywood and Veneer, 1741 Elston Ave., Chicago, Ill. 60622
Armstrong Cork Co., 1240 State St., Lancaster, Pa. 17603
Celotex Corp., 120 S. LaSalle St., Chicago, Ill. 60603
Certain-Teed Products Corp., Ardmore, Pa. 19003
Formica Insulation Co., 4654 Spring Grove Ave., Cincinnati, O. 45232
Homasote Co., Fernwood Ave., Trenton, N. J. 08603
Insulite Co., 1100 Builders Exchange Bldg., Minneapolis, Minn. 55402
Johns-Manville Corp., 22 E. 40th St., New York, N. Y. 10016
Kimberly-Clark Corp., Neenah, Wis. 54957
Marsh Wall Prods. Co., 4682 Main, Dover, O. 44622
National Gypsum Co., 325 Delaware St., Buffalo, N. Y. 14202
Owens-Corning Fiberglass Co., 2033 Nicholas Bldg., Toledo, O. 43601
PermaStone Co., 719 Hudson St., Columbus, O. 43211
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh, Pa. 15222
Sprayed Insulation Co., Inc., 56-58 Crittenden St., Newark, N. J. 07104
U. S. Gypsum Co., 300 W. Adams St., Chicago, Ill. 60606
U. S. Rock Wool Co., 40 S. Main, Salt Lake City, Utah 84101
Universal Zonolite Insulation Co., 135 S. LaSalle St., Chicago, Ill. 60603
Wood Conversion Co., 1st National Bldg., St. Paul, Minn. 55101

INTERCOMMUNICATION SYSTEMS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Drive-in Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo. 64105
EPRAD, 1206 Cherry St., Toledo, O. 43608
Motiograph, Inc., Servus-Fone div. (Electronic Car Hop), 4922 W. Grand Ave., Chicago, Ill. 60638
NATIONAL THEATRE SUPPLY CO., 411 Sette Drive, Paramus, N. J. 07652
NORTH AMERICAN PHILIPS (Norelco), 1 Philips Parkway, Montvale, N. J. 07645
Operadio Mfg. Co., St. Charles, Ill. 60174

JANITOR SUPPLIES

Afta Solvents Corp., 32 Moris Ave., Glen Cove, N. Y.
Artloom Carpet Co., (Chemical Products div.), Allegheny and Howard, Philadelphia, Pa. 19133
Breuer Electric Mfg. Co., 5148 N. Ravenswood Ave., Chicago, Ill. 60640
Fuld Bros., 702 S. Wolfe St., Baltimore, Md. 21231
Fuller Brush Co., The, Main St., Hartford, Conn. 06103
Holcomb, J. I. Mfg. Co., 1601 Barth Ave., Indianapolis, Ind. 46203
Horn, A. C. Co., 43-36 Tenth St., Long Island City, N. Y. 11101
Hospital Specialty Co., The, 1991 E. 66th St., Clevelanl, O. 44103
Kinner Products Co., 13325 E. Broad St., Pataskala, O. 43062
Melro Enterprises, Cramer Rd., Poughkeepsie, N. Y. 12603
Morton Salt Co., 310 S. Michigan Ave., Chicago, Ill. 60604
Sanitex Co., 14182 Meyers Rd., Detroit, Mich. 48227
Straubel Paper Co., Green Bay, Wis. 54305
U. S. Sanitary Specialties Co., 435 S. Western Ave., Chicago, Ill. 60612
West Disinfecting Co., 52-16 West St., Long Island City, N. Y. 11101

LADDERS

Chesbro-Whitman Co., Inc., 38-21 12th St., Long Island City, N. Y. 11101
Dayton-Harker Co., 2337 Gilbert Ave., Cincinnati, O. 45206
R. D. Werner Co., 350–5th Ave., New York, N. Y.

LAMPS, INCANDESCENT OR FLUORESCENT

Century Lighting Inc., 521 W. 43rd St., New York N. Y. 10036
General Electric Co., lamp div., Nela Park, Cleveland, O. 44113
Kliegl Bros. Universal Electric Stage Lighting Co., 32–34 48th Ave., Long Island City, N. Y.
Radiant Lamp Corp., 300 Jeliff Ave., Newark, N. J. 07108
Sheldon Electric Co., Inc., 76 Coit St., Irvington, N. J. 07111
Sioux Metal Products Co., P. O. Box 430, Bedford, O. 44014
Sylvania Electric Products, Inc., 730–3rd Ave., New York, N. Y.
Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O. 44107

LENSES

American Optical Co., 19 Doat St., Buffalo, N. Y. 14211
Bausch and Lomb Optical Co., 635 St. Paul St., Rochester, N. Y. 14602
Bell & Howell Co., 7100 McCormick, Chicago, Ill. 60645
Kollmorgen Corp., 347 King St., Northampton, Mass. 01060
NORTH AMERICAN PHILIPS, INC., 1 Philips Parkway, Montvale, N. J. 07645
Pacific Optical Corp., 5965 W. 98th St., Los Angeles, Calif. 90045
Projection Optics Co., Inc., 330 Lyell Ave., Rochester, N. Y. 14606
Wollensak Optical Mfg. Co., 856 Hudson Ave., Rochester, N. Y. 14621
Zenith Optical Co., Huntington, W. Va. 25701

LIGHTING

Allbrite Electric Co., 3917 Kedzie Ave., N., Chicago, Ill. 60618
Brightlight Reflector Co., Fairfield Ave. and State St., Bridgeport, Conn. 06605
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y. 10036
Clancy, J. R. Inc., 1010 Belden Ave., Syracuse, N. Y. 13204
Curtis Lighting, Inc., 6135 W. 65th St., Chicago, Ill. 60638
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee, Wis. 53201
General Electric Co., lamp div., Nela Park, Cleveland, O. 44113
General Luminescent Corp., 638 S. Federal St., Chicago, Ill. 60605
GoldE Manufacturing Co., Heiland div., Denver, Colo. 80200
Guth Bros., 2615 Washington Blvd., St. Louis, Mo. 63103
Major Equipment Co., 4603 Fullerton Ave., Chicago, Ill. 60639
Revere Electric Manuafcturing Co., 6009 N. Broadway, Chicago, Ill. 60604
Reynolds Electric Co., 2650 W. Congress St., Chicago, Ill. 60612
Sperti, Inc., Norwood Sta., Cincinnati, O. 45212
Tiffin Scientific Studios, Tiffin, O. 44883
Westinghouse Electric Corp., lamp div., Bloomfield, N. J. 07003
Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O. 44107
Capitol Stage Lighting Co., 509 W. 56th St., New York, N. Y.

LOBBY HARDWARE

Apex Brass and Bronze Works, Inc., 431 W. Broadway, New York, N. Y.
Art in Metal Co., 15 Frost, Brooklyn, N. Y.
Compco Corp., 2257 W. St. Paul Ave., Chicago, Ill. 60647
Lawrence Metal Products, Inc., Lynbrook, N. Y. 11563
Lawson, F. H. Co., Evans and Whateley Sts., Cincinnati, O. 45204

MAGAZINES

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
CENTURY PROJECTOR, 729 7th Ave., New York, N. Y. 10019
Goldberg Bros., 3500 Walnut St., Denver, Colo. 80205
GoldE Mfg. Co., Heiland div., Denver, Colo. 80200
NATIONAL THEATRE SUPPLY CO., 411 Sette Drive, Paramus, N. J. 07652
Natural Vision Corp., 1710 N. LaBrea, Hollywood, Calif. 90046
Strobl Dodge, P. O. Box 24, Cincinnati, O. 45230
Edw. H. Wolk, 1241 S. Wabash, Chicago, Ill. 60605

MATS, RUBBER

American Mat Corp., 724 Park Ave., Wapakoneta, O. 45895
American Tile and Rubber Co., Perrine Ave., Trenton, N. J. 08638
Durable Mat Co., 2926 16th St., S. W., Seattle, Wash. 98134
Fremont Rubber Co., 115 McPherson Hwy., Fremont, O. 43420
Goodyear Tire & Rubber Co., flooring div., 515 Madison Ave., New York, N. Y.
Musson, R. C. Rubber Co., 10 S. College Ave., Akron, O. 44308
National Mat Co., 72 Kingsley St., Buffalo, N. Y. 14208
U. S. Rubber Co., mech. rubber goods div., 1230 Ave. of Americas, New York, N. Y. 10020

MIRRORS

Carvarts, Inc., 7025 Santa Monica Blvd., Hollywood, Calif. 90038
Pittsburgh Plate Glass Co., 632 Duquesne Way, Pittsburgh, Pa. 15219

MOTOR GENERATORS

Automatic Devices Co., 114 N. 8th St., Allentown, Pa. 18101
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Hertner Electric Co., 12690 Elmwood Ave., Cleveland, Ohio 44111
Imperial Electric Co., 84 Ira Ave., Akron, O. 44301

ORNAMENTAL METAL WORK

Architectural Bronze Studios, Inc., 2600 S. 10th St., St. Louis, Mo. 63118
Artcraft Ornamental Iron Co., 724 E. Hudson St., Columbus, O. 43211
Reliance Art Metal Co., 601 W. McMicken Ave., Cincinnati, O. 45214

PAINT

NATIONAL THEATRE SUPPLY CO., 411 Sette Drive, Paramus, N. J. 07652
Pabco Products, Inc., 475 Brannan St., San Francisco, Calif. 94119
Spatz Paint Industries, Inc., 5237 Manchester St., St. Louis, Mo. 63110
Tnemec Co., Inc., 124 W. 23rd Ave., Kansas City, Mo. 64108

PLUMBING FIXTURES

American Radiator and Standard Sanitary Corp., 40 W. 40th St., New York, N. Y. 10018
Bradley Washfountain Co., Box 309, Menomonee Falls, Wis. 53055
Kohler Co., Kohler, Wis. 53044
Sperzel Sanitary Seat Co., 123 14th Ave., S., Minneapolis, Minn. 55404
Standard Art, Marble and Tile Co., 117 "D" St., N. W., Washington, D. C. 20001

PRE-FAB FRONTS

(See FRONTS)

PROJECTION LAMPS

ASHCRAFT C. S. MFG. CO., 36–32 38th St., Long Island City, N. Y. 11101
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
CARBONS, INC., 10 Saddle Rd., Cedar Knolls, N. J. 07927
Hughes Electronics, 1947 E. 223 St., Long Beach, Calif.
KNEISLEY ELECTRIC CO., 2501 La Grange, Toledo, Ohio 43603
NATIONAL THEATRE SUPPLY CO., 411 Sette Drive, Paramus, N. J. 07652
NORTH AMERICAN PHILIPS (Norelco), 1 Philips Parkway, Montvale, N. J. 07645
STRONG ELECTRIC CORP., 21 City Park Ave., Toledo, O. 43601
XETRON PRODUCTS div. Carbons, Inc., 10 Saddle Rd., Cedar Knolls, N. J. 07927

PROJECTOR INTERLOCKS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
CENTURY PROJECTOR, 729 7th Ave., New York, N. Y. 10019
Natural Vision Corp., 1710 N. LaBrea, Hollywood, Calif. 90046

PROJECTOR PARTS

La Vezzi Machine Works, 4635 W. Lake St., Chicago, Ill. 60666

PROJECTORS, 35mm

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
CARBONS, INC., 10 Saddle Rd., Cedar Knolls, N. J. 07927—Cinemeccanica projectors.
CENTURY PROJECTOR CORP., 729 7th Ave., New York, N. Y. 10019
GENERAL PRECISION LABS, Pleasantville, N. Y. 10570
NATIONAL THEATRE SUPPLY CO., 411 Sette Drive, Paramus, N. J. 07652
NORTH AMERICAN PHILIPS, Norelco projectors, 1 Philips Parkway, Montvale, N. J. 07645
N. V. PHILIPS GLOEILAMPENFABRIEKEN, Cinema Equipment Dept., Eindhoven, Netherlands

PROJECTORS, 70mm

CARBONS, INC., 10 Saddle Rd., Cedar Knolls, N. J. 07927. Cinemeccanico projectors.
CENTURY PROJECTOR CORP., 729 7th Ave., New York, N. Y. 10019
NATIONAL THEATRE SUPPLY CO., 411 Sette Drive, Paramus, N. J. 07652
NORTH AMERICAN PHILIPS, Norelco projectors, 1 Philips Parkway, Montvale, N. J. 07645
N. V. PHILIPS GLOEILAMPENFABRIEKEN, Cinema Equipment Dept., Eindhoven, Netherlands

PROJECTORS, 16mm

Ampro Corp., 2835 N. Western Ave., Chicago, Ill. 60618
Bell and Howell Co., 7183 McCormick, Chicago, Ill. 60645
EASTMAN KODAK CO., 343 State St., Rochester, N. Y. 14604
NORTH AMERICAN PHILIPS, Norelco Projectors, 1 Philips Parkway, Montvale, N. J. 07645
N. V. PHILIPS GLOEILAMPENFABRIEKEN, Cinema Equipment Dept., Eindhoven, Netherlands
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J. 08101

RECTIFIERS

ASHCRAFT, C. S. MFG. CO., 36-32 38th St., Long Island City, N. Y. 11101
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Carver Electric Co., 327 Carter St., Union City, Ind. 47390
Continental Electric Co. (Rectifier Tubes), 715 Hamilton St., Geneva, Ill. 60134
Gordos Corp., (Rectifier Tubes), 250 Glenwood Ave., Bloomfield, N. J. 07003
KNEISLEY ELECTRIC CO., 2501 La Grange, Toledo, O. 43603
Mallory, P. R. and Co., Inc., 3029 Washington St., Indianapolis, Ind. 46206
NATIONAL THEATRE SUPPLY CO., 411 Sette Drive, Paramus, N. J. 07652
STRONG ELECTRIC CORP., 21 City Park Ave., Toledo, O. 43601

REEL-END ALARMS

American Theatre Supply Company, Inc., 2300 1st Ave., Seattle, Wash. 98101

REELS AND REWINDS

Goldberg Bros., 3500 Walnut St., Denver, Colo. 80205
GoldE Mfg. Co., Heiland div., Denver, Colo. 80200
Neumade Products Co., 720 White Plains Road, Scarsdale, N. Y. 10583
Weaver, Fred Co., 1639 E. 102nd St., Los Angeles, Calif. 90002

REFLECTORS

Bausch and Lomb Optical Co., 625 St. Paul St., Rochester, N. Y. 14605
HEYER-SHULTZ INC., Cedar Grove, N. J. 07009
NATIONAL THEATRE SUPPLY CO., 411 Sette Drive, Paramus, N. J. 07652
STRONG ELECTRIC CORP., 21 City Park Ave., Toledo, O. 43601

SAFES

Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago Ill. 60632
Hawthorne Mfg. Co., 2930 37th Ave., S., Minneapolis, Minn. 55406
Mosler Safe Co., 320 5th Ave., New York, N. Y. 10001

SANITARY SUPPLIES AND EQUIPMENT

(See JANITOR SUPPLIES)

SCREENS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
HURLEY SCREEN CO., 26 Sarah Drive, Farmingdale, N. Y. 11735.
NATIONAL THEATRE SUPPLY CO., 411 Sette Drive, Paramus, N. J. 07652
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago, Ill. 60608
B. F. Shearer Co., 2318 Second Ave., Seattle, Wash. 98101
TECHNIKOTE CORP., 63 Seabring St., Brooklyn, N. Y. 11231
Trans-Lux Corp., 625 Madison Ave., New York, N. Y. 10022
WALKER-AMERICAN CORP., 2665 Delmar Blvd., St. Louis, Mo. 63106
Williams Screen Co., 1620 Summit Lake Blvd., Akron, O. 44314

SCREEN FRAMES

Artcraft Strauss Sign Co., 830 12th Ave., New York, N. Y. 10019
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Hollywood Curvescope Frame Co., 2311 Foshay Towers, Minneapolis, Minn. 55402
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville, Tenn. 37904
NICK MULONE AND SON, Cheswick, Pa. 15024
SELBY INDUSTRIES, West Richfield, Ohio 44286
TECHNIKOTE CORP., 63 Seabring St., Brooklyn, N. Y. 11231
Unistrut Products Co., 1013 W. Washington Blvd., Chicago, Ill. 60607

SIGNS, ADMISSION

(See BOXOFFICE EQUIPMENT)

SIGNS, DIRECTIONAL AND EXIT

Bahn, L. Co., 123 W. Canton St., Boston, Mass. 02118
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Beach Co., Coshocton, O. 43812
Bevelite Inc., 4801 Pacific Blvd., Vernon, Calif. 90058
Century Lighting Inc., 521 W. 43rd St., New York, N. Y. 10036
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
Federal Electric Co., 8700 S. State St., Chicago, Ill. 60619
Ingram-Richardson Mfg. Co., 32nd St., Beaver Falls, Pa. 15010
Revere Electric Mfg. Co., 6009 N. Broadway, Chicago, Ill. 60604
Sola Electric Co., 4613 W. 16th St., Cicero, Ill. 60650
South Bend Neon Sign Co., 215 Garst St., South Bend, Ind. 46618
Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind. 47713

SIGN LETTERS AND MARQUEES

Adler Silhouette Letter Co., 11843 W. Olympic Blvd., Los Angeles, Calif. 90064
Artcraft Strauss Sign Co., 830 12th Ave., New York, N. Y. 10019
Associated T. & R. Co., 354 W. 44th St., New York, N. Y. 10036
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Bevelite Inc., 4801 Pacific Blvd., Vernon, Calif. 90058
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
Everbrite Electric Sign Co., 1440 N. 4th St., Milwaukee, Wisc. 53212
Falk Glass and Plastics Co., Inc., 48–10 Astria Boulevard, Astoria, N. Y.
Flexlume Sign Corp., 1464 Main St., Buffalo, N. Y. 14209
Poblocki Ben B. and Sons Co., 3238 W. Pierce St., Milwaukee, Wis. 53215
Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind. 47713
Wagner Sign Service, Inc., 3100 Hirsch St., Melrose Park, Ill. 60160

SOUND EQUIPMENT

Altec Lansing Corp., 1515 S. Manchester Ave., Anaheim, Calif. 92801
Ampex Electric Corp., 934 Charter St., Redwood City, Calif. 94063
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
CARBONS, INC., 10 Saddle Rd., Cedar Knolls, N. J. 07927
CENTURY PROJECTOR CORP., 729 7th Ave., New York, N. Y. 10019
EPRAD, 1206 Cherry St., Toledo, O. 43608
Jensen Radio Mfg. Co., 6601 S. Laramie Ave., Chicago, Ill. 60638
NATIONAL THEATRE SUPPLY CO., 411 Sette Drive, Paramus, N. J. 07652
Natural Sound Corp., 1710 N. LaBrea, Hollywood, Calif. 90046
NORTH AMERICAN PHILIPS CO. (NORELCO), 1 Philips Parkway, Montvale, N. J. 07645
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J. 08101
Wenzel Projector Co., 2505-19 S. State St., Chicago, Ill. 60616

SOUND EQUIPMENT SERVICE

Altec Service Co., 222 Park Ave. South, New York, N. Y. 10003
RCA SERVICE CO., Technical Prods. Div., Camden, N. J. 08101

SPEAKERS AND HORNS

(See SOUND EQUIPMENT)

SPOTLIGHTS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y. 10019
Genarco, Inc., 97–04 Sutphin Blvd., Jamica, N. Y. 11435
GoldE Mfg. Co., Heiland div., Denver, Colo. 80200
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., New York, N. Y. 10019
STRONG ELECTRIC CORP., 21 City Park Ave., Toledo, O. 43601

STAGE HARDWARE

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa. 18101
J. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse, N. Y. 13204
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville, Tenn. 37904
Novelty Scenic Studio, Inc., 432 E. 91st St., New York, N. Y. 10028
Vallen, Inc., 225 Bluff St., Akron, O. 44304
Weiss, I. and Sons, Inc., 445 W. 45th St., New York, N. Y. 10019

STAIR TREADS

American Mat Corp., 724 Park Ave., Wapakoneta, O. 45895
Fremont Rubber Co., 115 McPherson Hwy., Freemont, O. 43420
Perfo Mat and Rubber Co., 155 Liberty Ave., Brooklyn, N. Y.
Safe Tread Co., 45 N. Broad, Ridgewood, N. J.

SWITCHBOARDS

Adam, Frank Electric Co., 3650 Windsor Pl., St. Louis, Mo. 63113
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee, Wis. 53201
Federal Pacific Electric Products Co., 50 Paris St., Newark, N. J. 07105
Kellogg Switchboard and Supply Co., 6650 S. Cicero St., Chicago, Ill. 60638
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., New York, N. Y. 10019
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville, Tenn. 37904
Superior Electric Co., 83 Laurel St., Bristol, Conn. 06010
Time-O-Matic Co., Danville, Ill. 61832
Trumbull Electric Mfg. Co., 41 Woodford Ave., Plainville, Conn. 06062
Ward Leonard Electric Co., 86 South St., Mt. Vernon, N. Y. 10550

TICKET MACHINES & BOXES

GENERAL REGISTER CO., 271 Schilling, Cockeysville, Md. 21030
Goldberg Bros., 3500 Walnut St., Denver, Colo. 80205
GoldE Mfg. Co., Heiland div., Denver, Colo. 80200
National Cash Register Co., Dayton, Ohio
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O. 45214

TEMPERATURE CONTROLS

Barber-Colman Co., 1200 River St., Rockford, Ill. 61101
Johnson Service Co., 507 E. Michigan St., Milwaukee, Wis. 53202
Minneapolis-Honeywell Regulator Co., 2747–53 4th Ave., S., Minneapolis, Minn. 55408

TICKETS

Elliott Ticket Co., 409 Lafayette St., New York, N. Y. 10003
GLOBE TICKET CO., 112 N. 12th St., Philadelphia, Pa. 19107
International Ticket Co., 50 Grafton Ave., Newark, N. J. 07104
NATIONAL TICKET CO., 1564 Broadway, New York, N. Y. 10036
Toledo Ticket Co., 116 Erie St., Tolelo, O. 43600

TILE, STRUCTURAL AND ORNAMENTAL

American Encaustic Tiling Co., Inc., P. O. Box 271 Lansdale, Pa. 19446
American Tile and Rubber Co., Perrine Ave., Trenton, N. J. 08638
Cambridge Tile Mfg. Co., P. O. Box 71, Station R, Lockland, Cincinnati, O. 45215
Mosaic Tile Co., Zanesville, O. 43701
National Fireproofing Corp., 202 E. Ohio, St., Pittsburgh, Pa. 15212
National Tile Co., 1200 E. 26th St., Anderson, Ind. 46011
Standard Art, Marble and Tile Co., 117 "D" Street, N. W., Washington, D. C. 20001
Tile-Tex Company, Inc., 1232 McKinley St., Chicago Heights, Ill. 60411
U. S. Quarry Tile Co., 730 Renkert Bldg., Canton 2, O. 44702

TOILETROOM ACCESSORIES

(See PLUMBING FIXTURES)

TRAILERS, SLIDES

Filmack Trailer Co., 1327 S. Wabash Ave., Chicago, Ill. 60605
NATIONAL SCREEN SERVICE CORP., 1600 Broadway, New York, N. Y. 10019

TURNSTILES

PEREY TURNSTILE CO., Inc., 101 Park Ave., New York, N. Y. 10017

UNIFORMS, SHIRTS, COLLARS

Angelica Uniform Co., 1427 Olive St., St. Louis, Mo. 63103
S. Appel and Co., Inc., 740 Broadway, New York, N. Y. 10003
Brooks Uniform Co., Inc., 3 W. 61st. St., New York, N. Y. 10023
GIBSON LEE, INC., (Successors to Reversible Collar Co.), 95 Binney St., Cambridge, Mass. 02142
Maier-Lavaty Co., 2141 Lincoln Ave., Chicago, Ill. 60614

VACUUM CLEANERS

Allen Billmyrae div., Lamson Corp., 425 Lamson St., Syracuse, N. Y. 13201
Breuer Electric Mfg. Co., 5100 N. Ravenswood Ave., Chicago, Ill. 60640
Eureka Vacuum Cleaner Co., Bloomington, Ill. 61701
General Electric Co., Appliance and Mdse. Dept., Bridgeport, Conn. 06600
Hild Floor Machine Co., 740 W. Washington Blvd., Chicago, Ill. 60606
Ideal Industries, Inc., Sycamore, Ill. 60178
Kent Co., Inc., 174 Canal St., Rome, N. Y. 13440
Pullman Vacuum Cleaner Co., 33 Allerton St., Boston, Mass. 02100
Multi-Clean Prods., 2277 Ford Pkwy., St. Paul, Minn. 55101
National Super Service Co., 1946 N. 13th St., Toledo, O. 43624
Scott and Fetzer Co., The, 11401 Locust Ave., Clevelanl, O. 44102
Spencer Turbine Co., 486 Newark Ave., Hartford, Conn. 06100
Westinghouse Electric Corp., 983 Page Blvd., Springfield, Mass. 01104
Von Schrader Mfg. Co., 1600 Junction Ave., Racine, Wis. 53403

VENTILATING SYSTEMS

(See AIR CONDITIONING)

WORK LIGHTS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y. 10036
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., New York, N. Y. 10019

DRIVE-IN GUIDE

ADMISSION SYSTEMS

EPRAD COMPANY, 1206 Cherry St., Toledo, O. 43608
GENERAL REGISTER CO., 271 Schilling, Cockeysville, Md. 21030
K-Hill Signal Co., Inc., 326 W. 3rd St., Uhrichsville, O. 44683
NATIONAL THEATRE SUPPLY CO., 411 Sette Drive, Paramus, N. J. 07652
Palmer Engineering and Development Co., 2459 N. Chico Ave., El Monte, Calif. 91733
Taller and Cooper, Inc., 75 Front St., Brooklyn, N. Y. 11201

ATTRACTION BOARD

Adler Silhouette Letter Co., 11843 W. Olympic Blvd., Los Angeles, Calif. 90064
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
SELBY INDUSTRIES, West Richfield, Ohio 44286
Tiffin Art Metal Co., Tiffin, O. 44883
Wagner Sign Service, Inc., 3100 Hirsch St., Melrose Park, Ill. 60160

CABLE AND SPEAKER CORDS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1707 Davenport St., Omaha, Neb. 68102
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
EPRAD, 1206 Cherry St., Toledo, O. 43608
NATIONAL THEATRE SUPPLY CO., 411 Sette Drive, Paramus, N. J. 07652
U. S. Steel Corp., Pittsburgh, Pa. 15219
Western Insulated Wire Co., 1001 E. 62nd St., Los Angeles, Calif. 90001
Wheeler Ins. Wire Co., 1118 E. Aurora St., Waterbury, Conn. 06720
Whitney Blake Co., 1565 Dixwell Ave., New Haven, Conn. 06514

DRIVE-IN LIGHTING

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101

Federal Sign & Signal Co., 8764 S. State St., Chicago, Ill. 60609
SELBY INDUSTRIES, West Richfield, Ohio 44286
Tripp Mfg. Co., 133 N. Jefferson St., Chicago, Ill. 60606
STRONG ELECTRIC CORP., 21 City Park Ave., Toledo, O. 43601

DRIVE-IN THEATRE SEATING

American Seating Co., 9th & Broadway, Grand Rapids, Mich. 49502
Griggs Equipment Co., 209 Beale St., Box 630, Belton, Texas 76513
HEYWOOD-WAKEFIELD CO., Gardner, Mass. 01440
Ideal Seating Co., 519 Ann St., N. W., Grand Rapids, Mich. 49502
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn. 37208

FENCING

American Chain and Cable Co., Inc., Page Steel and Wire div., Bridgeport, Conn. 06600
Anchor Post Fence Co., 6695 Eastern Ave., Baltimore, Md. 21224
Habitant Fence Co., Bay City, Mich. 48707
SELBY INDUSTRIES, West Richfield, Ohio 44286

IN-CAR HEATERS

Arvin Industries, Columbus, Ind. 47201
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
EPRAD, 1206 Cherry St., Toledo, O. 43608
Thermolater Co., 1628 Victory Blvd., Glendale, Calif. 91201

IN-CAR SPEAKERS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Bevelite Mfg. Co., 4801 Pacific Boulevard, Vernon, Calif. 90058
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
EPRAD, 1206 Cherry St., Toledo, O. 43608
Minneapolis Speaker Co., 3806 Grand Ave., S., Minneapolis, Minn. 55409
Motiograph, Inc., 4922 W. Grand Ave., Chicago, Ill. 60639
NATIONAL THEATRE SUPPLY CO., 411 Sette Drive, Paramus, N. J. 07652
Projected Sound, Plainfield, Ind. 46168
United Speaker Co., 1263 3rd Ave., New Kensington, Pa. 15068

INSECTICIDE FOGGING APPARATUS

Todd Shipyards Corp., Product div., Halleck St., Brooklyn, N. Y. 11231

INSECT CONTROL SYSTEMS

Barrett Chemical Co., H & Luzerne Sts., Philadelphia, Pa. 19124
C. B. Doige Company, Westport, Conn. 06880
Hydraulic Mfg. Co., 1100 S. Alfred St., Alexandria, Va. 22314

LITTER EQUIPMENT

Litterlift, 202 N. Mahaffee, Olathe, Kan. 66061
Mideast Sales, P. O. Box 62, Lockland, O. 45215
Tarrant Manufacturing Co., 59 Lake St., Saratoga Springs, N. Y. 12866

PLAYGROUND EQUIPMENT, RIDES

American Playground Device Co., Nahma, Mich. 49864
Burke, J. E., Co., Fond Du Lac, Wis. 54936
Doepke Mfg. Co., Rossmoyne, O. 45236
Herschell, Allen, Co., 1165 Clinton St., Buffalo, New York 14240
Hills Playground Equip. Co., Grand Prairie, Tex. 75050
Game Time, Inc., Litchfield, Mich. 49252
Jamison Mfg. Co., 8800 S. Mettler, Los Angeles, Calif. 90003
King Amusement Co., Mt. Clemens, Mich. 48043
Miracle Equip Co., Grinnell, Ia. 50112
Murdock Mfg. Co., 4056 Del Rey Ave., Venice, Calif. 90292
NATIONAL THEATRE SUPPLY CO., 411 Sette Drive, Paramus, N. J. 07652
Play Sculpture, 7 University Pl., New York, N. Y. 10003
Pressweld Inc., Sebring, O. 44672

POOLS AND EQUIPMENT

American Playground Device Co., Nahma, Mich. 49864
International Swimming Pool Corp., 290 Hall Ave., White Plains, N. Y. 10604

PORTHOLE BLOWERS

Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101

RAMP AND DIRECTIONAL SIGNS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
EPRAD, 1206 Cherry St., Toledo, O. 43608
Federal Sign & Signal Co., 8764 S. State St., Chicago, Ill. 60619
Motiograph, Inc., 4922 W. Grand Ave., Chicago, Ill. 60639
NATIONAL THEATRE SUPPLY CO., 411 Sette Drive, Paramus, N. J. 07652

SCREEN COATINGS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
EPRAD, 1206 Cherry St., Toledo, O. 43608
Spatz Paint Industries, Inc., 5237 Manchester St., St. Louis, Mo. 63110
TECHNIKOTE CORP., 63 Seabring St., Brooklyn, N. Y. 11231
Tropical Paint & Varnish Co., 1246 W. 70th St., Cleveland, O. 44102

SCREEN TOWERS, SCREENS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Carew Corp., York, Pa. 17405
D&D Theatre Screens, P. O. Box 4042, Overland Park, Kansas 66204
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
NATIONAL THEATRE SUPPLY CO., 411 Sette Drive, Paramus, N. J. 07652
Rilco Laminated Products, Inc., 332 Minnesota St., St. Paul, Minn. 55101
SELBY INDUSTRIES, West Richfield, Ohio 44286
Timber Structures, Inc., P. O. Box 3782, Portland, Ore. 97208
Tweedy Screen Corp., 5055 N. E. 6th St., Minneapolis, Minn. 55421

SPEAKER POST (DRIVE-IN)

Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
Sonken-Galamba, Inc., Riverview at Second St., Kansas City, Kans. 66118
SELBY INDUSTRIES, West Richfield, Ohio 44286

SPEAKER REPAIR

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
Western Electronic Co., 3311 Houston Ave., Houston, Tex. 77009

Theatre Supply Dealers of the United States

Comprehensive Listing of Names, Addresses, Personnel, Telephones, and the Areas Served

Editor's Comment

The following listings are revised annually, guaranteeing users a high degree of accuracy. Though each supply dealer listed is contacted individually for confirmation of business name, address, etc., we cannot, in a yearly publication, guarantee 100 per cent accuracy.

Where supply dealers fail to confirm or revise the information carried in these FREE listings, we indicate that the previous name, address and telephone number are being carried by an asterisk (*) prior to the firm's business name. Readers and dealers finding any discrepancies are invited to notify the editor by writing THEATRE CATALOG DEPARTMENT, MOTION PICTURE EXHIBITOR MAGAZINE, 317 N. Broad St., Phila., Pa. 19107.

ALABAMA

THE QUEEN FEATURE SERVICE, INC., 2409 First Ave. N., Birmingham, 35203. Telephone: 205-251-8665, 205-328-5675. PERSONNEL—Manager: Miss Vivian Harwell. Salesmen: William H. McKenzie, R. L. Tyler. AREA SERVED—Alabama, Tennessee, Mississippi, Georgia, Northern Florida.

ARKANSAS

*ARKANSAS THEATRE SUPPLY, INC., 1015 Division St., North Little Rock. Telephone: FR 2-2632—(Emergency Night) SK 3-2067. PERSONNEL—President: H. E. Wortsmith. Manager: Mrs. Mary Tracy. AREA SERVED—Arkansas, Tennessee, Mississippi, Missouri.

CALIFORNIA

JOHN P. FILBERT CO., INC., 2007 S. Vermont Ave., Los Angeles, Calif. 90007. Telephone 734-1195, Area Code 213. PERSONNEL—President: J. P. Filbert, Jr. General Manager & Sec.-Treasurer: Spero L. Kontos.

Sales Manager: Edward P. Burke. Operations Manager: Harold M. Madison. Advertising Director: Whitney Stine. Bookkeeper: Sybil Rielly.

NATIONAL THEATRE SUPPLY COMPANY, 800 North Cole Ave., Hollywood 90038. Telephone: 461-3611. PERSONNEL—Manager: C. C. Tyler. Salesman: Sam Aspaas, Cal Tyler, S. Lay, A. C. Schuyler. District Manager: G. J. Hessick. Service Man: J. Denney. Shipper: W. Decuir, Ass't. Shipper: W. Collins. AREA SERVED—Southern California, Arizona, Nevada.

PEMBREX THEATRE SUPPLY CORPORATION, 1969 S. Vermont Ave., Los Angeles 90007. Telephone: (213) 731-3111—(Emergency Night) (213) 456-2888. PERSONNEL—President and General Manager: Louis M. Wutke, Lou Salig, Mgr. AREA SERVED—Southern California, Arizona, and Nevada.

B. F. SHEARER COMPANY, 1964 S. Vermont Ave., Los Angeles 90007. Telephone: REpublic 3-1145—(Night) EXbrook 5-7577, AXminster 1-3576. PERSONNEL—Manager: Barclay W. Ardell. Salesmen: Ed Budd, Harold Smith. Engineer: Henry Grussing. AREA SERVED—Southern California, Arizona, Southern Nevada.

*GLENN E. KOROPP CO., 2731 Braynard Way, Sacramento 25, Calif. Telephone: IVanhoe 9-0941. PERSONNEL—Glenn E. Koropp, Virginia E. Koropp.

NATIONAL THEATRE SUPPLY COMPANY, 370 Golden Gate Ave., San Francisco 94102. Telephone: 771-6355. PERSONNEL—Manager: J. C. Dalk, Salesman: M. Y. McDowell. Shipper: Al Rinehart. AREA SERVED—Northern California, Nevada, Southern Oregon, Washington, Alaska.

PACIFIC THEATRE EQUIPMENT COMPANY, 142 Leavenworth Ave., San Francisco. Telephone: 771-2950.

SAMPSON ELECTRONICS, 827 Irving St., San Francisco, 94122. Telephone: 731-5200. PERSONNEL—Owner-mgr.: Steve S. Sampson. AREA SERVED—Northern Calif., Oregon and Washington.

S.O.S. PHOTO-CINE-OPTICS, 10635 W. Burbank Blvd., North Hollywood, 91601. Telephone: 213-877-5326.

B. F. SHEARER COMPANY OF CALIFORNIA, 243 Golden Gate Ave., San Francisco 94102. Telephone: 415-861-1816. PERSONNEL—Manager: R. A. Brobeck. Salesman: Wesley Rosenthal. AREA SERVED—Northern California, Nevada, Southern Oregon, Hawaii.

WESTERN THEATRICAL EQUIPMENT COMPANY, 187 Golden Gate Ave., San Francisco 94102. Telephone: 861-7571. PERSONNEL—General Manager: James R. Barry; Robert Bemis. AREA SERVED—California, Nevada, Hawaii.

COLORADO

NATIONAL THEATRE SUPPLY COMPANY, 2111 Champa St., Denver 80205. Telephones: 825-0201—(Emergency Night) SKyline 6-8573. PERSONNEL—Manager: J. R. Lutz. Salesmen: Morton Dyksterhuis, R. J. Miller, Jim Cowhick. Service Men: Aaron McDaniel. Shippers: Clarence Clausen, John Youngquist. AREA SERVED—Colorado, New Mexico, Wyoming, Western Nebraska, Eastern Montana, Black Hills of South Dakota, Utah, Idaho, and Nevada.

WESTERN SERVICE & SUPPLY, INC., 2100 Stout Street, Denver 80205. Telephones: 534-7611—936-4360. PERSONNEL—President and General Manager: R. K. (Bob) Tankersley. Secretary-Treasurer: Susan Tankersley. Vice-President: Don Gallagher. Salesman: T. C. Costin. Credit Manager: Elaine Horvath. Shipping: Don Brooks and Fernando Leyba. AREA SERVED—Colorado, Wyoming, Western Nebraska, Western South Dakota, Montana, New Mexico.

CONNECTICUT

NATIONAL THEATRE SUPPLY COMPANY, 1890 Dixwell Ave., Hamden, Conn. 06500. Telephone: 288-2547. PERSONNEL—Resident Salesman: Ralph J. Mauro. AREA SERVED—Connecticut.

DISTRICT OF COLUMBIA

*BEN LUST THEATRE SUPPLY COMPANY, 1005 New Jersey Ave., N.W., Washington 1. Telephone: NAtional 8-5376-7. Owner and Manager: Irwin Lust. AREA SERVED—District of Columbia, Maryland, West Virginia, Virginia.

R & S THEATRE SUPPLY COMPANY, 306 H St., N.W., Washington 1. Telephones: 783-8938—(Emergency Night) WOodley 6-8128. EMerson 3-5686. PERSONNEL—Samuel N. Wheeler, Ross S. Wheeler. AREA SERVED—Virginia, Maryland, Delaware, District of Columbia.

FLORIDA

JOE HORNSTEIN, INC., 759 W. Flagler St., Miami, 33130. Telephones: FRanklin 4-7596—(Emergency Night)—MOhawk 7-7424. PERSONNEL—Manager: Hal Hornstein. Counter Man: E. Gilliam. Sales Engineer: M. E. Pickrell. AREA SERVED—Southern States, Caribbean.

NATIONAL THEATRE SUPPLY COMPANY, 70 Willow Road, Tequesta 33458. Telephone: 746-7831. PERSONNEL—C. Williamson. AREA SERVED—Florida.

GEORGIA

DIXIE THEATRE SERVICE & SUPPLY CO., INC., 1010 No. Slappey Blvd., Albany, Georgia. Telephones: 432-2846, (Emergency and Night) 432-1308. PERSONNEL—President and General Manager: J. O. McClung; Vice President and Chief Engineer: W. C. McClung; Vice President and Consulting Engineer: L. W. McClung, Sr.; Secretary and Treasurer: E. C. McClung; Maintenance Engineer: L. W. McClung, Jr. AREA SERVED—Georgia, Alabama, Florida, Tennessee, North Carolina.

CAPITOL CITY SUPPLY COMPANY, INC., 177 Harris St., N.W., Atlanta, 30303. Telephones: JA 1-1244—(Emergency Night) TR 2-4493. PERSONNEL—President: Donald G. Howell. Vice-President: Lewis Waits. AREA SERVED—Georgia, Tennessee, Alabama, part of Florida.

NATIONAL THEATRE SUPPLY COMPANY, 3121 Maple Drive, N.E., Atlanta 30305. Telephone: 261-0452. PERSONNEL—Manager: C. F. Davis, Jr. Salesman: D. P. Merton. Service Man: F. Anderson. AREA SERVED—Georgia, Florida, Alabama, Tennessee.

WIL-KIN THEATRE SUPPLY, INC., General Offices: 301 North Ave., N.E., Atlanta 30308. Telephone: 876-0347. Sales Branch: 229 S. Church St., Charlotte, N. C. Telephone: EDison 3-6101, 150 Walton St., N.W., Atlanta 3, Ga. Telephone: JAckson 2-4613. PERSONNEL — General Manager: E. H. Geissler. General Sales Manager: C. W. Fortson. Harry Wayne, Charlotte Branch Mgr. AREA SERVED—Alabama, Florida, Georgia, Tennessee, North Carolina, South Carolina.

*RHODES SOUND AND PROJECTION SERVICE, 218 E. 56th St., Savannah. Telephones: AD-3-8788—(if no answer) AD 3-1174. PERSONNEL—President: Irma F. Rhodes. Engineer and Manager: E. L. Rhodes. AREA SERVED—Georgia, Southeast South Carolina, Northern Florida.

HAWAII

CONSOLIDATED AMUSEMENT COMPANY, LTD., 1120 Bethel St., Honolulu 11. Telephone: 563571, Merchandise Department. PERSONNEL—T. A. McKee. AREA SERVED—Hawaii.

THEATRICAL EQUIPMENT AND SUPPLY COMPANY, LTD., 818 Kapiolani Blvd., Honolulu 96813. Telephone: 576351. PERSONNEL—President: Ray Jackson. AREA SERVED—Hawaiian Islands, and Pacific Ocean.

ILLINOIS

ABBOTT THEATRE EQUIPMENT COMPANY, INC., 1311 S. Wabash Ave., Chicago 60605. Telephones: 427-7573-4-5. PERSONNEL—President: Harold Abbott, Vice-President: E. M. Abbott. Treasurer: Harold Abbott, Jr. General Manager: Erwin J. Peterson. Salesman: Patrick J. Coyle. Shipping: Bruce Springer. Secretary: Elaine Korose. AREA SERVED—Illinois, Indiana, Michigan, Wisconsin.

MOVIE SUPPLY COMPANY, INC., 5795 N. Elston Ave., Chicago 60646. Mail orders: P.O. Box 72, Morton Grove, Ill. 60053. Telephone: 763-1771. AREA SERVED—Entire U. S.

LEE ARTOE CARBON CO., AN-LEE, INC., ELECTRO-CARBONS, 1243 Belmont Ave., Chicago. Telephone: DI 8-3575. PERSONNEL—Lee Artoe, President. Larry Rassmuseen, Vice-President. Ann Croucher, Secretary.

NATIONAL THEATRE SUPPLY COMPANY, 5515 No. Milton Parkway, Rosemont, 60018. Telephone: 671-1630. PERSONNEL—Manager: G. K. Slipper. District Manager: C. Williamson. Shipper: H. P. Wright. AREA SERVED—Northern Illinois, Northern Indiana.

INDIANA

GER-BAR, INC., 339 N. Capitol Ave., Indianapolis, 46204. PERSONNEL—B. Hopkins, M. Hopkins, S. Goddard, R. Greene, A. Martin.

NATIONAL THEATRE SUPPLY COMPANY, 2070 E. 54th St., Indianapolis 46204. Telephone: 257-1361. —(Emergency Night) OLfford 5-5825, WAlnut 6-6490. PERSONNEL—Manager: B. N. Peterson. Office Manager: N. Geraghty. Shipper: M. P. Duffy. AREA SERVED—Indiana, Kentucky.

*PROJECTION EQUIPMENT COMPANY, Union City. Telephone: 964-5181. PERSONNEL—Geo. Wenger, Joel Wenger.

IOWA

DES MOINES THEATRE SUPPLY COMPANY, 1121–23 High St., Des Moines, 50309. Telephone: 243-6520. PERSONNEL—Owner and Manager: A. E. Thiele. Salesman: Dick Sutton. AREA SERVED—Iowa.

KANSAS

*SOUTHWEST THEATRE EQUIPMENT COMPANY, 118½ W. Douglas Ave., P. O. Box 2138, Wichita 1. Telephone: AM 2-2153. PERSONNEL—Owner and Manager: C. D. Peck. Projection Maintenance: J. O. Buckles. AREA SERVED—Kansas, Missouri, Oklahoma, Arkansas, Texas, New Mexico.

SHREVE THEATRE SUPPLY COMPANY, 541 Ann Ave., Kansas City. Telephone: FA 1-3981. President: G. W. Higginbotham. Manager: L. E. Higginbotham. AREA SERVED—United States.

KENTUCKY

FALLS CITY THEATRE EQUIPMENT COMPANY, 427–29 S. 3rd St., Louisville 2. Telephones: 584-7559, 583-3186. PERSONNEL—President: W. E. Carrell, II. Sec.-Treas.: J. Raymond Mattingly. Salesmen: Charles B. Wells, Jr., Dallas Freeman. Counter Man: Harry Woodson. Service Engineer: Ken Foote. AREA SERVED—Kentucky, Southern Indiana, Southern Ohio, Northern Tennessee.

*HADDEN THEATRE SUPPLY COMPANY, 1909 Emerson Ave., P. O. Box 4151, Louisville 40205. Telephone: 452-2153. Owner: J. Stoner Hadden. Office Manager. Henry J. Uphaus. Service Department: Gene Mitchom. AREA SERVED—Kentucky, Southern Indiana, and Southern Ohio.

LOUISIANA

HODGES THEATRE SUPPLY CO., INC., 2927 Jackson Avenue, New Orleans 52804. Telephones: 524-8356—(Emergency Night) 834-3716, 737-5168 & 282-1668. PERSONNEL—Manager: Fred Anderson. Office Mgr.: Joe Bertucci. Salesman: Ray Germillion. Sound Engineer: H. J. Ballam. AREA SERVED—Louisiana, Southern Mississippi, Southern Alabama, Northern Florida.

NATIONAL THEATRE SUPPLY COMPANY, 1001 Howard Ave., New Orleans 70113. Telephone: 524-4891. PERSONNEL—Manager: C. A. Achee, Jr. Shipper: P. Caruso, Jr. AREA SERVED—Louisiana, Alabama, Florida, Mississippi.

MARYLAND

J. F. DUSMAN COMPANY, 12 East 25th St., Baltimore, 21218. Telephones: BElmont 5-2747-48—(Emergency Night) CLifton 4-0757. PERSONNEL—Manager: Henry C. Dusman. Service: Clay Langlotz. AREA SERVED—Maryland, Delaware, Dist. of Columbia, Virginia, Penna.

NATIONAL THEATRE SUPPLY COMPANY, 6707 Whitestone Road, Baltimore 21207. Telephone: 944-8844. PERSONNEL—Manager: G. F. Eitel. Service Man: L. P. Sieber. Salesman: E. L. Exler. Shipping Clerk: L. Gough. AREA SERVED—Maryland, District of Columbia, Virginia.

MASSACHUSETTS

CAPITOL THEATRE SUPPLY COMPANY, 28 Piedmont St., Boston 02116. Telephones: LIberty 2-6797—(Emergency Night) OXford 8-6855, FAirview 3-3192. PERSONNEL—President: Frank M. Gray. Vice-President: Kenneth R. Douglass, Jr. Treasurer: Frank M. Gray. General Manager: Ernest J. Comi. Salesmen: Don Pickering, Ken Douglass, Jr., Charles Fish, Frank W. Grabau. AREA SERVED—Massachusetts, Connecticut, Rhode Island, Maine, Vermont, New Hampshire.

MAJOR THEATRE EQUIPMENT CORPORATION, 44 Winchester St., Boston. Telephone: LI 2-0445. PERSONNEL—Dave Fox, Mack Paul, Arthur Porter. AREA SERVED—New England.

MASSACHUSETTS THEATRE EQUIPMENT COMPANY, 20 Piedmont St., Boston 16. Telephone: LIberty 2-9814, LIberty 2-0356. PERSONNEL—Owner: P. E. Comi. Manager: William J. Cliggot. Sales and Installation: P. E. Comi, Joseph Testa. (Emergency Night) Joseph Testa, TWinbrook 4-4944. P. E. Comi, OXford 6-7637. AREA SERVED—All New England States.

NATIONAL THEATRE SUPPLY COMPANY, 46 Church St., Boston 02116. Telephone: 542-2663. PERSONNEL—Manager: R. G. Haire. Salesman: W. H. Brown. AREA SERVED—Massachusetts, Maine, Rhode Island.

MICHIGAN

NATIONAL THEATRE SUPPLY COMPANY, 16260 Meyers Rd., Detroit, 48235. Telephone: 864-5170—(Emergency Night) MAyfair 6-5702, PArkway 2-8247. PERSONNEL—Manager: H. W. Russell. District Manager: C. Williamson. Salesman: R. G. Reagan. Service Man: G. Studebaker. AREA SERVED—Michigan.

RINGOLD THEATRE EQUIPMENT COMPANY, 952 Ottawa Ave., N.W., Grand Rapids 49503. Telephones: GL 4-8852—(Emergency Night) CH 3-2413. PERSONNEL—Owner and Manager: H. J. Ringold. AREA SERVED—Michigan.

THEATRE EQUIPMENT COMPANY, 2211 Cass Ave., Detroit 48201. Telephone: WOodward 1-1122. (Emergency Night) Howard Forbes, 425-9088; John Kenny, PA 2-8247. AREA SERVED—Michigan and Ohio.

MINNESOTA

*NATIONAL EQUIPMENT COMPANY, 7 E. Michigan St., Duluth 2. Telephone: RA 2-4567. PERSONNEL—James B. Enochs. AREA SERVED—Northeastern Minnesota, Northern Wisconsin.

MINNEAPOLIS THEATRE SUPPLY, INC., 51 Glenwood Ave., Minneapolis 55403. Telephones: FEderal 5-1166.—(Emergency Night) SUnset 4-7575, TUxedo 1-3494. PERSONNEL—Co-Owners: C. C. Creamer, R. C. Lahti, R. E. Lundquist, and Henry Miller. AREA SERVED—Minnesota, North and South Dakota, Northwest Wisconsin.

NATIONAL THEATRE SUPPLY COMPANY, 56 Glenwood Ave., Minneapolis 55403. Telephones: 332-8273. PERSONNEL—Manager, V. J. Barrett. Salesman: Marty Schendel. Servicemen: H. R. Peterson, A. Kuiper. AREA SERVED—Minnesota, North Dakota, Western Wisconsin, Eastern South Dakota.

MISSOURI

MISSOURI THEATRE SUPPLY COMPANY, 115 W. 18th St., Kansas City 8. Telephone: BAltimore 1-3070. President: G. W. Higginbotham. Vice President: L. E. Higginbotham. General Manager: Robert E. Smith, Sales Engineer: L. J. Kimbriel. AREA SERVED—Kansas, Missouri, Iowa, Nebraska, Southern Ill.

NATIONAL THEATRE SUPPLY COMPANY, 1800 Wyandotte St., Kansas City 64108. Telephones: 221-9858—(Emergency Night)—JAckson 3-8082. PERSONNEL—Manager: G. K. Slipper. Salesman: W. R. Davis. Store Sales: W. L. Shoopman. AREA SERVED—Kansas, Western Missouri, Iowa, Nebraska.

NATIONAL THEATRE SUPPLY COMPANY, 8460 Watson Road, St. Louis 63119. Telephone: 849-0860. PERSONNEL—Manager: H. H. Hoff. Salesman: John Mattler. Shipper: C. Allen. AREA SERVED—Eastern Missouri, Southern Illinois, Western Kentucky.

NEBRASKA

BALLANTYNE INSTRUMENTS & ELECTRONICS, INC., 1712 Jackson St., Omaha 68102. Telephones: 342-4444, 342-4445, 342-4446. PERSONNEL—Executive Vice-President: J. Robert Hoff. Vice President & Ass't Gen. Mgr.: Edward J. Nelson. AREA SERVED—Entire United States.

QUALITY THEATRE SUPPLY, 1515 Davenport St., Omaha 2. Telephone: 341-7253—(Emergency Night) 391-1519. PERSONNEL—Owners: Carl and Lynn White. Manager: Carl White. Secretary: Hazel White. Salesman: Wilbur Grenville. Counter Man: Carl White, Jr. AREA SERVED—Nebraska, Western Iowa, Southern South Dakota.

NEW JERSEY

NATIONAL THEATRE SUPPLY COMPANY, Home Office, 411 Sette Drive, Paramus. Telephone: 265-2700.

NEW MEXICO

EASTERN NEW MEXICO THEATRE SUPPLY COMPANY, Box 1099, Clovis. Telephone: 763-6615. PERSONNEL—Manager: C. F. Hardwick. AREA SERVED—Eastern New Mexico, Panhandle of Texas.

NEW YORK

*ALBANY THEATRE SUPPLY COMPANY, 443 N. Pearl St., Albany 4. Telephones: 465-8894 and 465-8895—(Emergency Night) 462-4309. PERSONNEL—Owners: John Bylancik, Jack McGrath. Salesmen: Ed McGaffery, John Bylancik, Jack McGrath, Jr., Manager: Jack McGrath, Sr. Counter: S. A. Heil. AREA SERVED—New York State, Vermont, Massachusetts.

AMITY INTERNATIONAL DISTRIBUTORS, INC., 19 Suffolk Street, Freeport, New York 11520. Telephone: 516 FR8-6860. PERSONNEL—President: Adolf R. Schwartz. AREA SERVED—Worldwide, except U.S. and Canada.

AUBURN THEATRE EQUIPMENT COMPANY, 11 North Street, Auburn. Telephone: 315 AL 2-5141. PERSONNEL—Owner: Selio DePasquale. Sales Manager: Charles J. Vanderloo. Office Manager: N. Strecker. Treasurer: Kathryn De Pasquale.

NATIONAL THEATRE SUPPLY COMPANY, 496 Pearl St., Buffalo 14202. Telephones: 854-1736—(Emergency Night) TR 6-2881, NL 2-2508, TR 5-8558, TR 6-4473. PERSONNEL—Manager: G. R. George. Office Manager: Bertha Kreinik. AREA SERVED—Western New York State.

CAPITOL MOTION PICTURE SUPPLY CORP., 630 Ninth Ave., New York 36. Telephone: PLaza 7-4510. PERSONNEL—Ben Perse, Harry Perse. Sales Engineer: Peter Braut. Sales and Service Administrators: Sam Ochs, Stan Horowitz. AREA SERVED—New York City, New York State, Pennsylvania, New Jersey.

*CINEMATOGRAPH INTERNATIONAL, INC. (Export Division of Joe Hornstein, Inc.), 341 W. 44th St., New York 36. Telephone: 246-6285—(Emergency Night) 376-5698, 362-0989. PERSONNEL—President: George Hornstein. Vice-President: Hal Hornstein. Sales Manager: Julian Norwick. Sales Engineer: M. Pickrell. Consultant Engineer: A. Marglin. Service Engineers: D. Corbett, T. Kirby. AREA SERVED—Entire World.

CROWN MOTION PICTURE SUPPLIES CORPORATION, 354 W. 44th St., New York 36. PERSONNEL—Owner and President: Julius H. Katz. Salesman: Wallace J. Katz. AREA SERVED—New York, Northern New Jersey, Connecticut.

*JOE HORNSTEIN, INC., 341 West 44th St., New York 10036. Telephone: 246-6285. (Emergency Night) 376-5698, 362-0989. PERSONNEL—President: George Hornstein. Vice-President: Hal Hornstein. Sales Manager: Julian Norwick. Sales Engineer: M. Pickrell. Consultant Engineer: A. Marglin. Service Engineers: D. Corbett, T. Kirby. AREA SERVED—Eastern Seaboard.

NATIONAL THEATRE SUPPLY COMPANY, 165 W. 46th St., New York 10036. Telephone: 245-6900. PERSONNEL—Manager: M. P. Taubman. District Manager: A. F. Baldwin. Sales Manager: Bernard J. Kleid. Salesmen: H. E. Pear, S. Rindner, Allen G. Smith, P. P. Garst. Shipping Clerk: Frank Shields. AREA SERVED—Greater New York City, Southern New York, Northern New Jersey.

S.O.S. PHOTO-CINE-OPTICS, INC., 387 Park Ave., So., New York 10016. Telephone: MU-9-9150. PERSONNEL—President: Reginald Armour. Vice-President & Treasurer: Newell P. Crawford. Vice-President Sales: Dom J. Capano. Vice-President Engineering: Wm. H. Allen. Mgr. Sales Promotion: Irving Pivovar.

STAR CINEMA SUPPLY CO., 621 W. 55th St., New York 19. Circle 6-3678. PERSONNEL—President: S. Tanney.

NORTH CAROLINA

*CHARLOTTE THEATRE SUPPLY, 227 S. Church St., Charlotte 28201. Telephones: 333-9651—(Emergency Night) 525-2457. PERSONNEL—Manager: Frank M. Strange. Sales Representatives: J. C. Tipton, Tommie Melton, Milton Havnaer.

DIXIE THEATRE SUPPLY COMPANY, 213 West Third St., Charlotte 1. Telephones: 332-4343—(Emergency Night) EDison 3-3381. PERSONNEL—Owner: J. B. Erskine. AREA SERVED—North and South Carolina.

NATIONAL THEATRE SUPPLY COMPANY, 222 S. Church St., Charlotte 28201. Telephones: 332-7753-54—(Emergency Night) EM 6-0020, FR 7-1087, JA 3-6470. PERSONNEL—Manager: R. D. Turnbull. Salesman: Panny Cobb. Shipper: W. Kerns. AREA SERVED—North and South Carolina.

STANDARD THEATRE SUPPLY COMPANY, P. O. Box 20660, Greensboro 27420. Telephone 375-6008-09. PERSONNEL—Owner: Phil Wicker. Manager: Dean Phillips. Office Manager: John Buckwell. Billing Clerk: Frank Cloyd. Shipping and Receiving: Roy Jones, O'Neal Dixon. AREA SERVED—North and South Carolina.

THEATRE EQUIPMENT COMPANY, 1220 E. Seventh St., Charlotte. Telephones: 5-8481-2-3. PERSONNEL—Manager: R. C. Saunders. Sound Engineer: Lewis Saunders.

*WIL-KIN THEATRE SUPPLY CO., 305 South Church St., Charlotte 28201. Telephone 333-6101. PERSONNEL—General Manager: E. H. Geissler. General Sales Manager: C. W. Fortson. Branch Manager: Harry H. Wayne. AREA SERVED—North Carolina, South Carolina.

STANDARD THEATRE SUPPLY COMPANY, P. O. Box 20660, Greensboro, North Carolina 27406. Telephones: 27-26165-27-26166—(Emergency Night) CY 9-1574, BR 3-1641. PERSONNEL—Owner: Phil Wicker. Manager: Lawson Rankin. AREA SERVED—North and South Carolina, Southern Virginia.

OHIO

JONES PROJECTOR COMPANY, 2727 6th Street, Cuyahoga Falls. Telephone: 9282480. PERSONNEL—President: Harry P. Jones. AREA SERVED—Northern Ohio, and Western Pennsylvania.

NATIONAL THEATRE SUPPLY COMPANY, 5800 Miami Road, Cincinnati 45243. Telephone: 317-257-1361. PERSONNEL—Manager: T. M. Fisher. Salesman: E. R. Ott. AREA SERVED—Southern Ohio, Eastern Kentucky.

NATIONAL THEATRE SUPPLY COMPANY, 2108 Payne Ave., Cleveland 44114. Telephones: 771-4613—(Emergency Night) WH 4-2257, CE 1-4885. PERSONNEL—Manager: M. H. Mutchler. Shipper: W. Van Dyke. AREA SERVED—Northern Ohio.

OHIO THEATRE SUPPLY COMPANY, 2108 Payne Ave., Cleveland 14. Telephones: PRospect 1-6545-46—(Emergency Night) LA 4-1557. PERSONNEL—Arnold Weiss, Nick Lubich. AREA SERVED—Cleveland Exchange Territory.

TOLEDO THEATRE SUPPLY COMPANY, 3916 Secor Road, Toledo 43613. Telephones: 479-7795—(Emergency Night) 882-2328. PERSONNEL—General Manager: Brad H. Brockway. AREA SERVED—Cleveland Territory, Southeastern Michigan, Northeastern Indiana.

OKLAHOMA

NATIONAL THEATRE SUPPLY COMPANY, 700 W. Sheridan Ave., Oklahoma City 73102. Telephones: 232-0203—(Emergency Night) VI 2-2466. PERSONNEL—Manager: Howard Nelson. Salesman: M. J. Konemann. AREA SERVED—Oklahoma and Panhandle of Texas.

OKLAHOMA THEATRE SUPPLY COMPANY, 628 W. Sheridan Ave., Oklahoma City 73102. Telephones: CE 6-8691—(Emergency Night) JA 8-6813. PERSONNEL—Owners: J. Eldon Peek and Maxine Peek. AREA SERVED—Oklahoma, Panhandle of Texas, West Arkansas.

PENNSYLVANIA

BLUMBERG BROTHERS, INC., 1305-07 Vine St., Philadelphia 7. Telephones: WAlnut 5-7240-01—(Emergency Night) 4-5368. PERSONNEL—President: Irving Goldberg. Vice President: Leon Miller. Secretary: Ben Blumberg. Service Men: Mickey Lewis, Joe Haggerty (Night—GReenwood 3-9207), Leon Miller (Night—MO 4-8414), Irv Goldberg (Night—MOhawk 4-5478). AREA SERVED—Pennsylvania, Delaware, New Jersey.

BLUMBERG BROS., INC., 118 Washington Blvd. (U.S. Route #1), Laurel, Md. Telephone: 301-792-0226, Emergency 301-655-3086. PERSONNEL: Manager, Bernie McCann.

NATIONAL THEATRE SUPPLY COMPANY, 1310 Vine St., Philadelphia 19107. Telephones: 567-6156-7—(Emergency Night) NE 7-0924. PERSONNEL—Manager: William J. Hutchins. Installations: Ed Humphry. AREA SERVED—Eastern Pennsylvania, Delaware, Southern New Jersey.

SUPERIOR THEATRE EQUIPMENT COMPANY, Fox Building, 16th & Market St., Philadelphia 19107. Telephone: LOcust 3-1420. PERSONNEL—President, Jack H. Greenberg. AREA SERVED—Eastern Pennsylvania, Southern New Jersey, Delaware.

ATLAS THEATRE SUPPLY COMPANY, 1519 Forbes Ave., Pittsburgh 19. Telephones: GRant 1-4281—(Emergency Night) PE. 1-6330. PERSONNEL—President and Manager: Gordon O. Gibson. Salesman: James M. Gibson. AREA SERVED—Pittsburgh Film Territory.

NATIONAL THEATRE SUPPLY COMPANY, 107 6th St. (Fulton Bldg.) Pittsburgh 15222. Telephone: 471-4630. PERSONNEL—Manager: T. F. McCleary. Office Manager: Thelma Perry. Machinist: C. Rogal. AREA SERVED—Western Pennsylvania, Northern West Virginia.

RHODE ISLAND

RHODE ISLAND THEATRE SUPPLY COMPANY, 357 Westminster St., Providence. Telephone: 421-6460. PERSONNEL—Manager: H. F. Slater.

TENNESSEE

NATIONAL THEATRE SUPPLY COMPANY, 412 S. Second St., Memphis 38103. Telephones: 525-6616-17-18—(Emergency Night) FAirfax 7-3975, GLendale 2-9731, BRoadway 6-3066. FAirfax 7-2389. PERSONNEL—Manager: C. C. Bach. Salesman: C. E. Matthews. Service Engineers and Salesmen: Billy Rouse, G. C. Hale. Shipper: Jerry Duckett. AREA SERVED—Western Tennessee, Arkansas, Northern Mississippi, Southeastern Missouri.

TRI-STATE THEATRE SUPPLY COMPANY, 320 S. Second St., Memphis 3. Telephones: JA 5-8249—(Emergency Night) GL 2-5269. PERSONNEL—Owner: R. F. Blank. AREA SERVED—Arkansas, Northern Mississippi, Western Tennessee.

TEXAS

HARDIN THEATRE SUPPLY COMPANY, 714 S. Hampden Road, Dallas 75208. Telephones: Whitehall 6-2235, 6-2232 (24 Hour Service). PERSONNEL—Owner: J. H. Hardin. Manager: Joe Joseph. Salesman: Joe Joseph. AREA SERVED—Texas, New Mexico, Oklahoma, Louisiana, Arkansas, Colorado, Arizona.

MODERN SALES & SERVICE, INC., 2200 Young Street, Dallas 75201. Telephone: RI 7-3191. PERSONNEL—President: J. H. Elder. Vice-President: Charles McKinney. Sound Service Department Manager: J. C. Skinner. AREA SERVED—Texas.

NATIONAL THEATRE SUPPLY COMPANY, 500 S. Ervay St., Dallas 75201. Telephones: 748-2135-6.—(Emergency Night) FR 6-4584, TA 6-1785, FE 7-7272, TA 3-1192. PERSONNEL—Manager: E. H. Cernosek. Salesmen: H. A. Moore, L. T. Stevens, Jr. Counter Clerk: V. P. Lysek. AREA SERVED—Texas, Oklahoma.

LOU WALTERS SALES AND SERVICE, 4207 Lawnview Ave., Dallas 75201. Telephone: EV 8-1550.

EL PASO THEATRE EQUIPMENT AND SERVICE COMPANY, 2804 Catnip Drive (P. O. Box 940) Zip Code 79946, El Paso. Telephone: Area Code: 915-598-0884. (Day and Night). PERSONNEL—Owner: M. Joe Birdwell. Secretary: Rosalind Birdwell. AREA SERVED—West Texas, New Mexico, Arizona, Republic of Mexico.

SOUTHWESTERN THEATRE EQUIPMENT COMPANY, 1702 Rusk Avenue, Houston 77003. Telephone: CA 2-9461. PERSONNEL—President: Al Mortensen. Store Manager: Wes Fishlock. AREA SERVED—Texas.

INDEPENDENT THEATRE SUPPLY, 2750 E. Houston, San Antonio 2. Telephone: Capitol 6-3508 (Day or Night). PERSONNEL—Owner and Manager: R. A. Barron. Secretary: Mrs. R. A. Barron. Bookkeeper: Mary E. Quezada. AREA SERVED—Texas.

UTAH

*INTER-MOUNTAIN THEATRE SUPPLY COMPANY, 264 E. First South St., Salt Lake City 1. Telephone: EMpire 4-7821. PERSONNEL—Manager: P. S. Guss. Salesman: L. Gerger.

L. AND S. SUPPLY COMPANY, 214 E. First South St., Salt Lake City. Telephone: 328-1641.

NATIONAL THEATRE SUPPLY COMPANY, 350 W. 6th South, Salt Lake City, 84101. Telephone: 328-8515. PERSONNEL—Resident Salesman: R. J. Miller. AREA SERVED—Utah, Idaho, Montana.

VIRGINIA

NORFOLK THEATRE SUPPLY COMPANY, 3506 Newport Ave., Norfolk, 23508. Telephone: 625-3813. PERSONNEL—Owner: Morris Ornoff. Store Manager: Robert L. Rainey.

PERDUE MOTION PICTURES, 2315 Williamson Road, N.E., Roanoke, Va. 24012. Telephones: 366-0295—Emergency 343-9940. Roscoe E. Perdue.

WASHINGTON

AMERICAN GENERAL SUPPLY COMPANY, INC., 2300 First Ave., Seattle, 98121. Telephones: MA 4-4572. PERSONNEL—President: R. E. W. Fairleigh. Treasurer: C. M. Querin. Sales Manager: Richard Fairleigh. AREA SERVED—All 50 States.

S. F. BURNS & COMPANY, INC. 2319 2nd Ave., Seattle 98101. Telephones: MAin 4-2515—(Emergency Night)—MU 2-1155, LAkeview 2-7823. PERSONNEL—Manager: S. F. Burns. Salesman: Lee W. Scott. AREA SERVED—Washington, Oregon, Montana, Idaho, Alaska.

*B. F. SHEARER COMPANY, 2318 Second Ave., Seattle, 98121. Telephones: MAin 3-8247—(Emergency Night) EMerson 4-2233, EMerson 2-8480. PERSONNEL—Executive Vice-President and Manager: T. L. Shearer, Assistant: C. A. Marion. AREA SERVED—Montana, Washington, Panhandle of Idaho, Alaska, Oregon. In Oregon, call B. F. Shearer, Jr.—ME 9-3840.

WEST VIRGINIA

CHARLESTON THEATRE SUPPLY, 506 Lee St., Charleston 25312. Telephones: 344-4413—(Emergency Night) 727-0490. PERSONNEL—Owner and Manager: J. W. McBurney. AREA SERVED—Southern W. Va.; Ohio border, Kentucky, and Virginia.

LOVETT & COMPANY, Box 1127, Clarksburg. Offices: U.S. 19, Weston. Telephone: 269-3170—(Emergency Night—Clarksburg 622-2276). PERSONNEL—Owner: D. E. Lovett. Manager: Virginia Howell. Sales Rep.: Gray Barker. Clerk: D. L. McCulty. AREA SERVED—West Virginia, Virginia, Maryland, Pennsylvania.

MOORE THEATRE EQUIPMENT CO., 210 Bream St., Charleston, W. Va. 25321. Telephone: 342-6006. PERSONNEL—Owner: Donald Moore. AREA SERVED—West Virginia, Kentucky, Eastern Ohio.

*THEATRE SERVICE & SUPPLY CO., Box 1389 or 1019 10th St., Huntington. Telephone: 522-4043. PERSONNEL—S. T. Gallimore, Manager. Secretary: Mrs. S. T. Gallimore. Service: Roy Sheets, S. T. Gallimore.

WISCONSIN

HARRY MELCHER ENTERPRISES, 3238 W. Fond Du Lac Ave., Milwaukee 53210. Telephone: 442-5020.

NATIONAL THEATRE SUPPLY COMPANY, 1027 N. Eighth St., Milwaukee 53233. Telephones: BRoadway 1-7333—(Emergency Night) HIlltop 5-7479. PERSONNEL—Resident Salesman: A. J. Larsen. AREA SERVED—Milwaukee Exchange Territory, Upper Michigan.

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GENERAL SOUND & THEATRE EQUIPMENT, LTD., 10154—82nd Ave., Edmonton, Alberta, Canada. Telephone: 433-0227. PERSONNEL—Sales Service Representative: L. G. Kiefer. AREA SERVED—Provinces of Alberta.

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 731 10th Ave., S.W., Calgary. Telephone: AMherst 2-5012. PERSONNEL—Branch Manager: J. J. Zagol.

SHARP'S THEATRE SUPPLIES, LTD., 104—4th St., S.W., Calgary. Telephones: AM 2-4076, AM 2-7266—(Emergency Night) CH 3-0757, AV 9-7578. PERSONNEL—Manager: W. G. Sharp. Service Engineer: A. E. Sick. Salesman: D. N. Rhodes. AREA SERVED—Alberta, Saskatchewan, Eastern British Columbia.

M. L. ADAMSON, 9921—113th St., Edmonton.

J. M. RICE & CO., LTD., 10029 Jasper Ave., Edmonton. Telephones: GA 2-8502—(Emergency Night) 433-4041. PERSONNEL—District Manager: Charles Carphin. General Manager: Mrs. Charles Carphin. AREA SERVED—Alberta, Western Saskatchewan, Northwest Territories, Eastern British Columbia.

BRITISH COLUMBIA

DOMINION THEATRE EQUIPMENT CO., LTD., 970 Davie St., Vancouver 1, B. C. Telephone: MU 5-6634—(Emergency Night) RE 8-3211. PERSONNEL—President: V. D. K. Fairleigh. Sales: R. E. Fairleigh. AREA SERVED—Western Canada, Yukon Territory.

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 2182 West 12th Ave,. Vancouver. Telephone: RE 6-5506. PERSONNEL—District Manager: Ray Townsend. Sound Products Sales: Brian Johnstone. AREA SERVED—British Columbia and Yukon.

LA SALE RECREATIONS, LTD., (Theatre and Stadium Chairs, Carpet & Linoleum Div.), 945 Granville St., Vancouver. Telephones: MU 5-5034, MU 5-5428—(Emergency Night) RE 3-3929. PERSONNEL—President and Managing Director: S. A. Lechtzier. Vice-President: M. R. Lechtzier. AREA SERVED—Entire Dominion of Canada.

THEATRE EQUIPMENT SUPPLY CO., 956 Richards St., Vancouver 2, B.C. Telephones: 681-6926—(Emergency Night) AMherst 6-5118. PERSONNEL—Owner: H. I. Howard. Counter Man: E. R. Petch. AREA SERVED—British Columbia, Alberta, Yukon.

MANITOBA

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 435 Berry St., Winnipeg 12. Telephone: 888-7543. PERSONNEL—District Manager: R. W. Mann. Sales: W. M. Tulloch. Service: M. Demytrie. AREA SERVED—Provinces of Manitoba, Saskatchewan, Alberta, and Ontario Lakehead.

J. M. RICE & CO., LTD., 430 Kensington St., Winnipeg 21. Telephones: TU 8-7987—(Emergency Night) VE 2-2492. PERSONNEL—President & General Manager: J. L. Rice. Sound Engineer: H. E. Kinnear. Salesman: N. Wolk. AREA SERVED—Manitoba, Saskatchewan, Western Ontario.

NOVA SCOTIA

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(See UNITED ARAB REPUBLIC)

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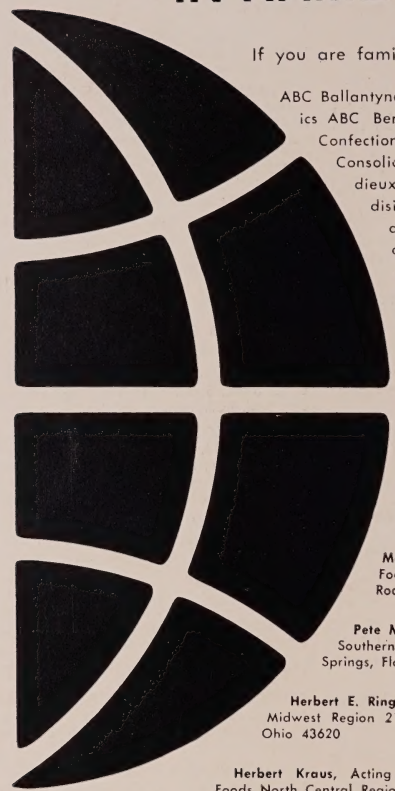

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